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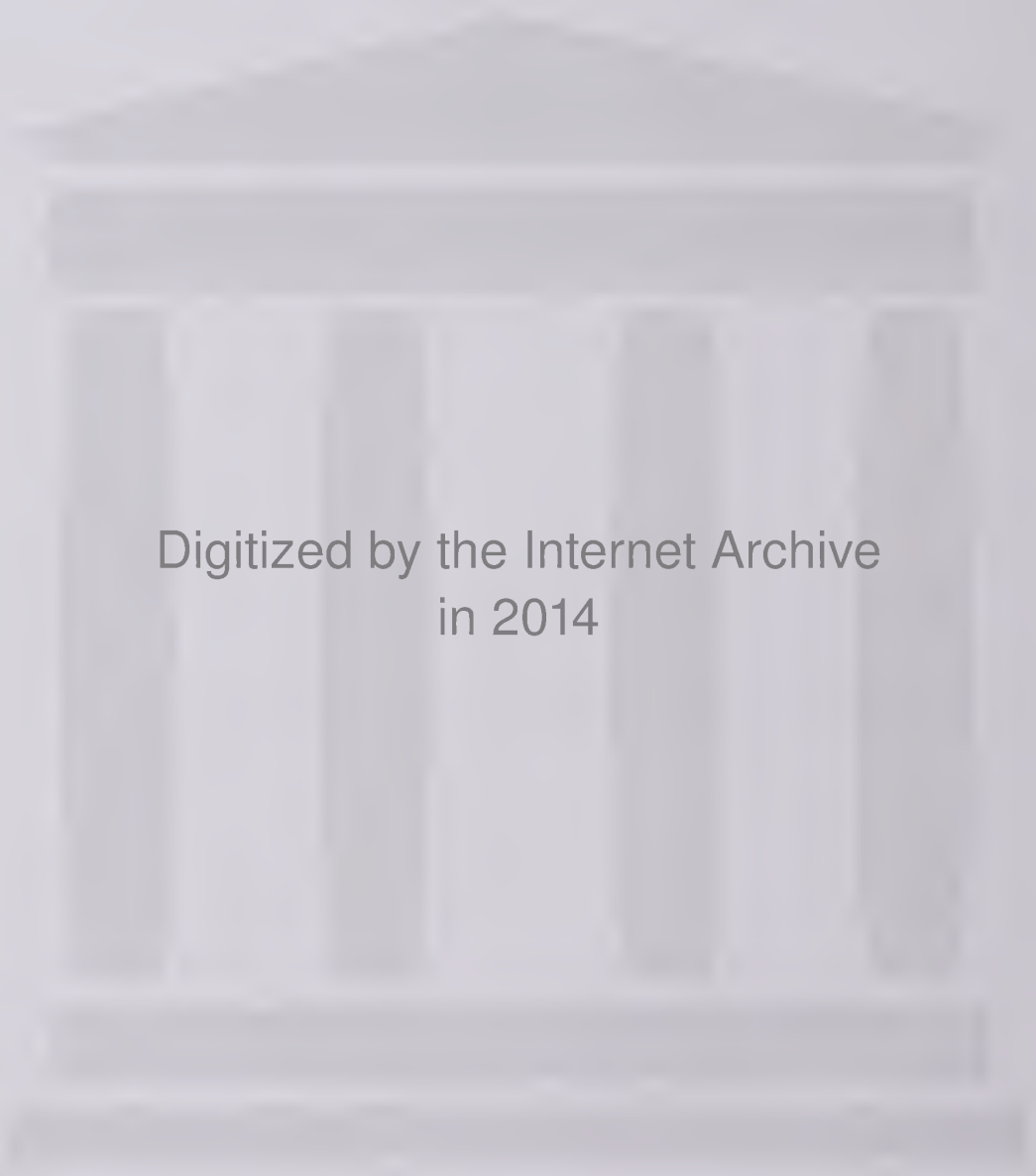
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**BIOGRAPHIES
OF
PARAMOUNT PLAYERS AND DIRECTORS**

**1936-37
EDITION**



from

PARAMOUNT PICTURES INC.

Paramount Building

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New York, N. Y.

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LEW AYRES
(Paramount Star)

1.

Born in Minneapolis, Minn., on December 28th. Received his early education at the Lake Harriet school in Minneapolis. When he was 10 years old, his family moved to San Diego, California. Father and mother still reside there. Attended the San Diego High School and, at 16, became interested in music. Learned to play the piano, banjo and guitar and joined the school orchestra. After graduation, attended the University of Arizona at Tucson, where he sang in the glee club and played in the college orchestra. Left college to join Henry Halstead's orchestra and played engagements at the Plantation in Culver City, California, and the Beverly-Wilshire Hotel in Los Angeles. Afterwards went to Detroit, Michigan, with the orchestra and filled a long engagement at the Addison Hotel. Returned to Los Angeles to join Ray West's musical organization, playing in Cocoanut Grove at the Ambassador Hotel. Played and sang with the orchestra; was one of the first crooners. Saw many of his motion picture favorites on the dance floor and became ambitious to enter the films. His chance came unexpectedly while he was dancing at the Roosevelt Hotel in Hollywood with Lily Damita. An agent saw him and signed him to a contract. Made his screen debut in Pathé's "The Sophomore," in which he played a "bit." Scored his first success in "The Kiss," with Greta Garbo. Universal then signed him to a contract and his first picture was "All Quiet on the Western Front," which elevated him to stardom. Next he played the leading male role in "Common Clay," opposite Constance Bennett, for Fox Film. Other pictures include "Doorway to Hell" for Warners, "East is West," "Many a Slip," "Up For Murder," "Iron Man," "Heaven On Earth," "The Spirit Of Notre Dame," "The Impatient Maiden," "Night World" and "Okay America". Following his success in "State Fair" for Fox Film, he was placed under contract by Fox. First assignment was the leading male role in "My Weakness" opposite Lilian Harvey. After this, he was loaned to Universal to play a featured role in "Cross Country Cruise." Early ambition was to become a "hobo" and to go places and see things. Recently made his first trip to New York; didn't remain long because he became lonesome. Inclined to be moody. Likes old

clothes and hates to shave. Shy with girls unless he has known them a long time. Dislikes attention being paid to him. Favorite dish is frog legs cooked in white wine. Credited with having introduced the mess jacket to Hollywood. Rated the best trap drummer in the film colony. Loves animals; owns a Pinscher dog named "Fugue". Mildly superstitious; considers Tuesday his unlucky day. Partial to shoes that button up the side--the kind called Wellington Springs in England. Once went to Santa Cruz Island to hunt wild bear; came back with some entertaining fish stories. Does not go for social life; whenever he is missing he can generally be found at San Diego harbor hobnobbing with dock hands and wharfmen. Likes to watch a horse race, but never bets. Likes blue polka-dot ties. Always looking for a restaurant where they serve snails; prefers them cooked in butter. Makes frequent trips to San Diego, Calif., to visit his parents. Five feet, nine inches tall; weighs 150 pounds, has brown eyes and brown hair. Recent pictures: NIGHT WIPE, LADY BE CAREFUL, MURDER WITH PICTURES.

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BENNY BAKER
(Paramount Player)

Born in St. Joseph, Missouri, on May 5th, 1907, Benny Baker attended grade school in Omaha and high school in Lincoln, Nebraska. Leaving school at 16, his first paying job was with the advertising department of the Lincoln Journal; his second driving a grocery truck and the third in Rochester, N.Y., where he was employed in a clothing factory.

His theatrical life started in that town and very inconspicuously. Tiring of factory drudgery, he slipped out one afternoon and applied for a vacancy as candy butcher in a burlesque theatre. His experience carried him from town to town until he was once again back in Rochester. This time a little above candy selling, he did a comedy bit in "Crime," which was presented by a stock company operated by George Cukor, now a famous Hollywood director. People laughed at his little part and Cukor gave him something better in "An American Tragedy". Two years of small comedy roles and he was made assistant stage manager by Cukor, with occasional parts.

From here he went to New York where he became a comedy foil to Lou Holtz, famous vaudeville comedian. Later he worked in the same capacity with Jack Benny, now one of America's ace radio and movie comedians.

He first came to Hollywood in 1934 under contract to the Hal Roach studios where he played in a series of short subjects. His first feature film was in Mae West's "Goin' To Town," but his scenes were cut out -- a tragedy which nearly wrecked his career. A few weeks later he was called for "Love in Bloom" for a day's work which was so outstanding it earned him a Paramount contract.

Benny is cherubic in appearance. His mind is quick, his eyes blue, his complexion rosy. Jokes on himself are his greatest fun in life. His greatest pleasure is staying in bed an hour after he should be up and he accomplishes this, he says, by setting his clock forward. His Paramount pictures: LOVE IN BLOOM, ANNAPOLIS FAREWELL, MILLIONS IN THE AIR, ROSE OF THE RANCHO, COLLEGE SCANDAL, WANDERER OF THE WASTELAND, DRIFT FENCE, GIVE US THIS NIGHT.

GEORGE BARBIER
(Paramount Featured Player)

Two lines spoken in a theological seminary pageant changed the whole course of George Barbier's life.

The prospective clergyman transferred his professional affections to the stage, and he has been an actor ever since he left college nearly thirty-five years ago.

Barbier was born in Philadelphia. After attending public schools he entered Crozier Seminary to study for the ministry. The youth had every intention of qualifying for a pastorate until the dean cast him for a two-line role in "Joseph and His Coat of Many Colors". Those two lines convinced Barbier he should entertain souls instead of saving them, so he left the seminary and started pestering theatrical companies for a job.

Barbier's first professional engagement was in a light opera. His task was to carry a goblet of wine to the king. He was fired one night for emptying the goblet of colored water over the queen. Next came a season of one-night stands in New England. The troupe finally folded and Barbier, his nomadic instincts temporarily satisfied, settled down to a job with a repertoire company. He was leading man, scene painter, property man and assistant stage manager; played the organ between acts and handed out play-bills on street corners.

After years of experience in repertoire and stock, Barbier attracted the attention of Daniel Frohman, who gave him the title role in the original "Hunchback of Notre Dame" at Daly's theater in New York. Established as a Broadway actor, he appeared in many successes.

During his career Barbier has played more than 750 stage roles and appeared under the management of David Belasco, Henry Miller, John Golden, William Brady and practically every other theatrical figure on Broadway.

His first picture work was in Chevalier's "The Big Pond". Ever since then Paramount has kept him busily engaged. Some of his more recent roles have been in: THE MILKY WAY, WIFE VS. SECRETARY (M.G.M.), THE PRINCESS COMES ACROSS.

BENNIE BARTLETT
(Paramount Player)

Bennie Bartlett played his first stage role at the age of 10 days. And has been an entertainer almost uninterruptedly ever since.

The play was "Foolish Wives" and was touring Middlewest of the United States. Bennie's parents, Mr. and Mrs. F. A. Bartlett, were members of the troupe and Bennie appeared with them.

Bennie was born in Independence, Kansas, August 16, 1927. His first engagement terminated when he was 4 months old because he had outgrown the part. At the age of 4 years, he was playing trumpet, directing and singing with his own dance orchestra. His father was a trombone player with a U.S. Army band during the World War and also made musical arrangements. But he knew very little of the trumpet. What he knew, he taught Bennie when the boy was 3. Bennie took it up from there.

For about a year Bennie conducted his own orchestra and during that time extended his repertory with melodies he wrote himself, assisted by his father. He also learned how to play the drums and traps. His next professional work was over a radio station. He played trumpet and sang his own songs. All this time he was writing additional tunes.

Two years ago the family, including Bennie's two sisters - who are now 15 and 5 -- came to California. The war - including long forced marches - had been such a strain on his father that his health was undermined and a change of climate became necessary.

The senior Bartlett, meanwhile, had been arranging dance music for many well known orchestras. The family settled in Venice, Calif., and the elder Bartlett began arranging for radio stations, which he still does.

In a short time Bennie won an radio audition and became a regular feature, singing his own songs. Though he never had a music, dancing or dramatic lesson he was awarded a Paramount contract in August, 1935 for his ability to sing, dance and act. He is redhaired and freckle-faced, enjoys toy trains and airplanes, wipes the dishes for his mother and has composed the music for more than 20 songs played on the radio.

His pictures so far are: MILLIONS IN THE AIR, SKY PARADE, TIMOTHY'S QUEST, 13 HOURS BY AIR, PRINCESS COMES ACROSS, TEXAS RANGERS.

IRENE BENNETT
(Paramount Player)

Irene Bennett tried to sell Jack Votion, head of the Paramount Studio talent department, a magazine subscription on her birthday, which was just before Christmas, and instead of buying a magazine, he gave her a motion picture contract.

The pretty, brown-eyed girl was born in Marshall, Oklahoma, but her parents, Mr. and Mrs. Calvin Horsley, moved to Enid, Oklahoma, when she was six years old.

She acted as cashier in a Paramount-Publix theatre to help pay her way through high school. After her graduation in 1929, she worked for a time in a San Antonio department store, then turned to selling magazine subscriptions. She sold magazines for five years through 33 states and Mexico.

She was in Memphis, Tennessee during the Tri-State Cotton Carnival in 1935 and was asked by one of the business men to ride on a float. It turned out to be a beauty contest which she won. Part of the reward was a trip to Hollywood.

She remained to sell magazines and eventually landed the motion picture contract.

Paramount pictures in which she has appeared are:

THE SKY PARADE
THE MILKY WAY
POPPY
LADY BE CAREFUL

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Because of her brilliant family connections, remantic histrionic ancestors and family wealth, most people think that lovely Joan Bennett was mixed in the urns of the Gods and born in a cradle of molded gold pieces. But Joan, in actual reality, has been the real hard-luck girl of Hollywood.

Joan was born in Palisades, New Jersey, on February 27th, 1910, the third of three daughters born to Richard Bennett and Adrienne Morrison, both stage celebrities and wealthy. The other two daughters were Constance and Barbara. At an early age Joan began evidencing talent for drama, long before Constance even revealed a liking for the stage. It was little Joan who wrote the plays, who enacted the leading parts and who conscripted and browbeat her sisters into helping her. Naturally, in Joan the Senior Bennetts saw the continued fame of the clan. As a girl, Joan was tutored privately in New York. Her bad luck began when, at 8, her parents sent her, along with Constance and Barbara, to a boarding school. Joan was used to being the Princess and favored child and her precocious talent was not appreciated by her schoolmates. It made Joan feel inferior. She fought to regain her prestige but she became more unpopular than ever. As a result introspective, retiring.

And so, at 15, when the Senior Bennett sent her to a finishing school at Versailles, France, Joan was hungry for attention. On the boat she met a young man and love resulted immediately and they were married in London when Joan was 16. Later, when the marriage became unsuccessful, Joan divorced her husband in Los Angeles and attempted to crash the movies. She had a baby, Diana, but this didn't keep her from trying hard to make a niche for herself, even doing extra work. She was too proud to ask her father for aid.

Her father finally found out what was happening, he bought a play for her in New York and made her sell her furniture for the price of the ticket east. He believed that if she extricated herself from her own difficulty she would properly appreciate an opportunity. After the play, came real movie offers and she has been a successful star ever since. Later she married Gene Markey, renowned scenario writer and they have a child. Her more recent roles have been in: PRIVATE WORLDS, BIG BROWN EYES, THIRTEEN HOURS BY AIR, WEDDING PRESENT.

JACK BENNY
(Paramount Player)

Jack Benny --- radio, stage and screen star--- was born on St. Valentine's Day in Waukegan, Illinois.

Jack saw a lot of Waukegan. He attended school there and during vacations he worked in his father's haberdashery shop.

On one of his early birthdays his mother presented Jack with a violin and insisted that he take lessons. It was this violin which eventually led Benny into show business.

Jack began his apprenticeship in the old Waukegan theatre. When it closed he teamed up with a pianist and together they played in vaudeville for four years.

Developing into a smart monologist, Jack combined radio work with his vaudeville appearances after the war. On January 12, 1927 he married Sadye Marks, who is known on the air today as Mary Livingstone. At the time of their marriage she was a non-professional.

Benny got his first real break in motion pictures in 1928 while appearing in vaudeville in Los Angeles. He remained in Hollywood for a year, when he returned to New York for a leading role in Earl Carroll's "Vanies".

This star comedian's most recent film work is in "The Big Broadcast of 1937" which Lewis E. Gensler is producing for Paramount. Gensler assigned Jack Benny to one of the most important parts in this feature.

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MARY BOLAND
(Paramount Player)

Mary Boland began comedy roles after she had a part in Booth Tarkington's "Clarence" as a favor to the producer. After "Clarence" she became known as a first-rate comedienne and was seen in such plays as "Torchbearers", "Meet the Wife" and "Cradle Snatchers".

Aside from preferring to play comedy parts she has a penchant for driving her own automobile in which she tears over the landscape at breakneck speed. And next to the above pursuit she cares most for contract bridge and flowers such as narcissus and lilies of the valley.

It was a natural thing for Miss Boland to go on the stage. It was in the family. Her father was an actor and when she was 15 her parents encouraged her to enter the theatrical world.

She came to New York after attending the Sacred Heart Convent in Detroit, to appear opposite Robert Edson as his leading woman in "Strong Heart". Following this engagement she was John Drew's leading lady for six years. Her success on the stage was by now a settled matter and she was an accepted player on Broadway.

The highlights in her theatrical career include "My Lady's Dress", "The Case of Lady Camber", the latter her first outstanding hit, "Sick A-Bed" and then the role of leading woman for Leo Dietrichstein in "The Great Lover".

Came the war and she went abroad for ten months and entertained the soldiers in France. On her return she played in "Clarence".

After the laughter came tears, for she appeared in "Women Go On Forever" and "Heavy Traffic".

Miss Boland's motion picture experience extends back to 1915 when she acted in silent films for a year with Willard Mack. She also starred with Frank Keenan and later alone in two pictures.

Her Paramount pictures are:

SECRETS OF A SECRETARY
PERSONAL MAID
THE NIGHT OF JUNE 13
EVENINGS FOR SALE
IF I HAD A MILLION
MAMA LOVES PAP..
THREE-CORNERED MOON
FOUR FRIGHTENED PEOPLE

SIX OF A KIND
MELODY IN SPRING
HERE COMES THE GROOM
THE PURSUIT OF HAPPINESS
RUGGLES OF RED GAP
PEOPLE WILL TALK
BIG BROADCAST OF 1936
EARLY TO BED
A SON COMES HOME

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VEDA ANN BORG
(Paramount Player)

Tired of modeling in the exclusive gown shops of Boston, Veda Ann Borg listened to the voice of inspiration and, telling nobody, sent a picture of herself, together with a brief and modest description of her personal charms, to the Paramount offices in New York and, to her infinite surprise, received a letter in reply, requesting her to come to New York for an interview.

Obtaining a leave of absence from her job, she went to New York where she met with more success than she dared to anticipate. The result of her interview with Oscar Serlin, Paramount's talent scout, was a term in the Paramount school and, later, a contract and a ticket to Hollywood. Veda arrived in Hollywood on March 11, 1936 and was soon playing an important role in THREE CHEEKS FOR LOVE.

Miss Borg finished her education at Girl's High School in Boston from which she graduated. She was born in Boston.

Tall and graceful, she was much in demand as a model in the better shops of Boston. Her father is Fred Borg, an interior decorator. Her mother accompanied her to Hollywood. Arne Borg, the champion swimmer, is her uncle.

Veda Ann has lived in Boston, New York and has spent much time in the British Isles - Glasgow being the birthplace of her mother.

Her hobby is sketching and reading her pastime. Likes to dance but loathes cooking, though she doesn't mind washing dishes. She is 5 feet 6 inches tall; weighs 118 pounds, has auburn hair and brown eyes.

GRACE BRADLEY
(Paramount Player)

Nightclub entertainer, concert pianist, radio artist, stage dancer and dramatic actress are a few of the diversified fields of the theatre which Grace Bradley has compressed into an extremely youthful life.

Born in Brooklyn, N. Y., September 21, she attended school there and was graduated from the Brooklyn Institute.

At the age of five her parents decided she should be a concert pianist. When she was six she was a child prodigy and gave many concerts in New York and neighboring cities. She continued this work until she was sixteen, then, feeling that she should have European study, she decided to become a dancer in order to earn money for the trip.

While taking a course in dancing she spent the summers in Cape Cod playing dramatic roles in the various summer stock companies.

Returning to New York she obtained her first dancing role in "Ballyhoo", then was in the "Third Little Show" and "Strike Me Pink".

She was doubling up at the Paradise nightclub where she was seen by Paramount executives. A screen test and a contract followed and she reached Hollywood April 18, 1933. During her show work in New York she was featured for thirteen weeks in a series of dramatic radio sketches.

She is five feet two inches tall and weighs 108 pounds. Her hair is red and her eyes hazel. She is the first actress in her family although one of her grandmothers was a dancer.

She is of French, German and Irish descent. Her hobbies are music, fencing, horseback riding, in fact, virtually every sport. Her first screen experience was in one and two-reel shorts made in New York in 1932.

Her Paramount pictures are:

THE WAY TO LOVE
TOO MUCH HARMONY
THE GIRL WITHOUT A ROOM
SHE MADE HER BED
COME ON MARINES
THE CAT'S PAW (Lloyd)

TWO FISTED
ROSE OF THE RANCHO
STOLEN HARMONY
ANYTHING GOES
F-MAN
13 HOURS BY AIR

OLYMPE BRADNA
(Paramount Player)

She was called Olympe Bradna, because she was born between the matinee and evening shows at the Olympic Theatre in Paris on August 12. Eighteen months later she was appearing with her mother and father, Jean and Joseph Bradna in "The Bradna Family", which was originally an equestrian act.

By the time Olympe arrived, however, the Bradnas, world-famous bareback riders, were reduced to dogs for their acts. That old devil, feed bill, did it.

At 8, little Olympe made her first hit with specialty and acrobatic dancing in the French version of "Hit the Deck". It was in this show she received the tag, "Smallest Sailor in France", which has stuck ever since. From "Hit the Deck", Olympe joined the Folies Bergere for a year-and-a-half engagement, emerging at 14 a full-fledged star of the French Casino. Ultimately she came to Chicago and New York, but in between managed to charm most of Europe's royalty with her dancing, being an especial favorite of King Gustav of Sweden. She filled a six-months engagement at Ernst Rolif's theatre in Stockholm then went back to Paris. Subsequently there were engagements for her at Cannes, Biarritz, Monte Carlo and the Folies, between which she worked in two French motion pictures: "Roger-la-Hont" a dramatic vehicle, and "Flofloche" a musical comedy in which she danced and sang.

After that Olympe was signed for the New York production of "Folies Bergere" by Clifford Fisher. It was while in New York that Oscar Serlin, Paramount scout, decided the movies were the place for Olympe. Her test, which included musical and dramatic material and her signature on a Paramount contract followed.

Olympe is five foot three inches tall, has dark brown eyes, black hair, weighs 115 pounds and is generally acceded to be cleverest of the child dancers. She's learning English fast but that French accent lingers on. She lives with her mother and father and hopes, some day, to be as good an actress as her idol, Claudette Colbert.

Her first picture is THREE CHEERS FOR LOVE.

TOM BROWN
(Paramount Player)

Tom Brown is a product of New York City, where he was born on January 6, 1913. Outside of a short interlude in Boston, during his early childhood, he stuck to the City until Hollywood called him four years ago.

His mother and father are well-established musical comedy and vaudeville performers, so when the matter of Tom's education came up, they placed him in the Professional Children's School during his attendance of which, at 6, he took his first acting job in a silent picture. Throughout his entire school life and during his one year at Preparatory School, he acted in a long succession of plays and pictures.

It was three years after his picture debut that he took his first bow on the stage with another youngster, Helen Mack. One of the longest runs he ever had was in "Is Zat So" with James Gleason and Robert Armstrong. Other plays followed including parts with such important players as Louis Wolheim, Billie Burke and Warren William.

His first talking part was made for Paramount with Claudette Colbert and Walter Huston in "The Lady Lies." This was followed with more stage work and finally radio parts. After three years of this, Tom decided to trek to Hollywood and try his luck there. He found little difficulty due to his experience in New York. Paramount signed after outstanding role in "Annapolis Farewell."

Brown is 5 feet 10 $\frac{1}{2}$ inches tall, weighs 162 pounds, has blue eyes, brown hair and freckles. His favorite sports are tennis and swimming. He has ambitions to become a writer.

Some of his more recent pictures are: THE WITCHING HOUR, GENTLE JULIA (Fox), I'D GIVE MY LIFE.

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BOB BURNS
(Paramount Player)

From out of the hills of Arkansas has come a man with a sly grin, a chuckle and a drawl that has made him America's favorite comedian and story teller on the radio and, now that he is definitely a new movie player, is likely to become an international favorite.

He was born Robin Burns, but he disposed of that Robin and substituted Bob. As Bob Burns he is known to millions of radio fans. He has a couple of pieces of gaspipe to one of which is attached a whiskey funnel and it is supposed to be a musical instrument. He calls it the "bazooka".

Bob was born in Van Buren, Arkansas. His father, W.R. Burns, was engineer for the county and Bob grew up in the Ozark mountains. His professional career really began with the Black Cat Minstrel Show which toured the South in 1911. Although in the years that were to follow he was to be in vaudeville for eight years, and in the carnival business for an equal number, he did not continue in the entertainment field at the time.

He farmed for a while in Oklahoma - grew peanuts. Then for a time he and his uncle, Bob Cook, went into the hay business. It was a profitable business, but Bob got the wanderlust and headed west. He landed in Sale Lake City and got a job as a civil engineer. That work, too, was too confining so he organized a vaudeville troupe.

The venture was a flop and Bob went broke in Nampa, Utah. He pitched hay for a while and then under the name of "Harmony Hobo" he put on an act in the town's only show house. Later, he rode the rods to Little Rock, Arkansas. When the World War broke out, Bob enlisted in the Marines in Chicago. He became an expert rifle shot.

Back from the war, he played his bazooka in New York night clubs. Next to a carnival in Atlantic City and later he had his own show. Between carnival seasons Burns performed in vaudeville. He did so well that he sold his carnival show and devoted his full time to vaudeville. In 1930 vaudeville died and Bob tried Hollywood. He played bits in a score of films. Radio came later but it was some time before he clicked. He became the comedian on Bing Crosby's radio hour and from there into Crosby's picture, "Rhythm On The Range." He scored a hit, was signed by Paramount and immediately put in "Big Broadcast of 1937."

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BURNS AND ALLEN
(Paramount Players)

George Burns was born in New York; Gracie Allen, his wife, in San Francisco. Both went on the stage while children. Gracie's father was a song and dance man and she made her first public appearance at 3 and a half, when she danced at entertainments in San Francisco.

When Gracie was 13, she spent the summer vacation months doing a single vaudeville act around San Francisco. With her three older sisters, she next formed a vaudeville team. Eventually this led them to Lurry Reilly's Company, where Gracie became a featured player of Irish colleen parts. Her sisters left to start a dancing school but she stayed on.

After several seasons with the Reilly show, she left because she was refused billing. Jobs were scarce and she decided to take up secretarial work. With a friend she went over to New Jersey where her friend was trying out a vaudeville act. Back stage she met George Burns, then doing a song and dance act with a girl by the name of Billy Lorraine.

Burns had started on the stage when he was 12 as the oldest of four boy singers who had formed a quartet. During the years which followed, he was in hundreds of vaudeville acts with many partners. After meeting Gracie, Burns dissolved his partnership with Lorraine and teamed with her.

After four years as a team, Burns and Allen signed a unique contract with RKO theatre. It was for six years straight. With this contract signed, they were married.

They continued to play throughout the country, with annual trips to Europe. On one of these trips, they made their radio debut, appearing for 15 weeks for British Broadcasting Company. In 1930 they made a series of short comedies for Paramount. And between radio broadcasts they played vaudeville. Eventually Hollywood called and Paramount gave them roles in their first feature-length picture, "Big Broadcast." They were an instant hit and now divide their time between picture, vaudeville and radio successfully.

Madeleine Carroll won world-wide recognition for her performance as the nurse in "I Was A Spy".

She was born in West Bromwich, England, of Irish-French parentage. She was educated at Birmingham University and upon receiving her B.A. degree was given a teaching post at a girl's seminary in Brighton. However, teaching was only a means to an end with her. Having played the leading role in an amateur production of "Salma" and having received praise from the London press, she had decided upon a theatrical career. As soon as she saved \$100, she left the school and went to London.

It was while she was rehearsing for a West End stage production with Robert Lorraine that she was given a screen test and chosen from among 150 applicants. She was engaged for the leading role in a successful war picture-- though she had never before faced a camera or even visited a studio lot. She was then starred by Gaumont British in a series of pictures.

In 1931 Miss Carroll married Captain Philip Astley whose family once owned "Chequers", the country house given to the Prime Ministers of England. He was formerly an officer in the Life Guards, and is a friend of the new King Edward, former Prince of Wales. The wedding took place on the shores of Lake Como, Italy, where Captain Astley owns a charming villa.

Miss Carroll has golden hair, blue eyes, and a very fair complexion. She is 5'3" in height. Her childhood ambition was to be a nun. At Birmingham University she was one of the foremost scholars on the subject of French poetry. Aside from farming, her favorite pastimes are reading and music.

She co-starred with Robert Donat in BG's "Thirty-Nine Steps" which Alfred Hitchcock directed. She recently made a picture in England "Secret Agent" with Peter Lorre, Robert Young and John Gielgud as her leading men, before coming to Hollywood to appear in Walter Wanger's Paramount picture "The Case Against Mrs. Ames" with George Brent.

Her most recent picture is "The General Died at Dawn" in which she co-stars with Gary Cooper. Lewis Milstone directed this picture for Paramount.

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CLAUDETTE COLBERT
(Paramount Player)

Although she was born in Paris, Claudette Colbert is not as many movie fans believe, a foreign importation. All of her professional work was done on this continent.

Christened Claudette, her father by a curious process of "shortening," as he called it, renamed her Lily. She came with her parents to New York when thirteen, and remained Lily Chauchoin until her first stage appearance.

A chance guest at tea, and a jest taken seriously there put Claudette on the stage at a time when her ambition was to be either a designer of clothes or an artist. One of her fellow guests told her she ought to go on the stage. She took it seriously and admitted she would like to try. The friend made promises and in the end presented her to Ann Morrison, a playwright and she got a three-line part in "The Wild Wescotts".

After that one streak luck followed another and along with a little ingenuity on her part she talked Brock Pemberton into giving her a part. The play failed. Then came other plays and by this time Claudette decided the stage was her forte.

In Chicago she met Leslie Howard and learned about managers and agents from him and upon returning to New York went to see Al Woods. She tried to make him believe she was an Englishwoman but he saw through her lie. Claudette claims their friendship, long and beneficial, was based on this fib.

"A Kiss in a Taxi" established her securely. Her stage successes are too numerous to mention here but it wasn't long before the film producers were pounding at her door.

Her first screen role was in a silent picture, "Love of Mike". Miss Colbert did not like the work. It was too much an art of making faces, she declared as she went back to the stage.

The coming of sound and dialogue gave the films another complexion. When Paramount offered her a featured role in "The Hole in the Wall" with Edward G. Robinson, one of the first talkies, she accepted, and somewhat to her surprise enjoyed the work.

She next appeared in "The Lady Lies" with Walter Huston, and as a result was placed under contract by Paramount. Her third screen role was opposite Chevalier in "The Big Pond".

Dark and vivacious, with beautiful skin and flashing brown eyes fringed with long lashes, Claudette is a decided brunette. Hers is an exquisitely moulded figure, five feet, $4\frac{1}{2}$ inches high, weighing 108 pounds.

Claudette is one of those rare phenomenons who think automatically without trying. She has opinions on every topic - art, politics, literature, behavior, modes, customs. She believes there is only one formula for success in any chosen profession or business, and that is to chase any inferiority complex out of one's system and to make opportunities. Then work like the very devil.

In the matter of dress, her originality is again manifest. Too young and too recent in Hollywood to be regarded as the final dictator in fashions, she is at the same time one of the potential candidates for the office, without caring a whoop for the distinction. Consequently the Paramount studio has permitted her to select her own gowns, which are always striking without being flamboyant.

Her more recent pictures are : GILDED LILY, PRIVATE WORLDS, SHE MARRIED HER BOSS, THE BRIDE COMES HOME, UNDER TWO FLAGS.

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GARY COOPER
(Paramount Player)

There's a girl back in the State of Iowa who can point to the billboards blazing the picture of Gary Cooper and say: "If it hadn't been for me he probably wouldn't be where he is now." Her name is Doris and she was Gary's first love.

Gary rushed her for about two years while they both were students at Grinnell College. They talked of marriage and then Cooper decided to quit school, get a job and prepare for matrimony.

Doris, it seems, wanted to go to California. She urged Gary to seek his fortune there, and that led to their first quarrel, for her sweetheart loved the ranches and mountains of Montana. Nevertheless they decided to be married as soon as he could "establish" himself, so Gary left Grinnell in the Spring and returned to his birthplace Helena, Montana. There he took a job as a cartoonist on one of the local newspapers.

After a little experience in his home town he trekked to California to get a job there doing the same type of work. City editors didn't think so much of his ability and he was reduced to working as a house-to-house canvasser for a portrait photographer at \$2 a day and then sold advertising space on theatre curtains with the sale of drapery as a side line. Finally, this failed and he was down to practically his last ten cents. He thought he would try the movie studios.

His giant frame, he's 6 feet 2½ inches, impressed the casting director at one of the studios and he was given a part as an extra in a Western. The road to the top in pictures was long and dreary and somewhere along the way he lost Doris. He had stopped writing to her when he was down and out, and when he did write he learned that she had married the son of a local druggist.

But Gary bears her no hard feelings. "If it hadn't been for Doris," he says and grins.

For a year after his first appearance at the studios he played extras. Then came the opportunity to play a leading role in a two-reel picture. His work pleased the director and he was given an important part in "The Winning of Barbara Worth" which co-starred Ronald Colman and Vilma Banky.

When the picture was completed, Cooper found himself with plenty of offers from large and small producing concerns, among them one from Paramount.

A conference was set for a Friday. At the appointed time Cooper called at the Paramount studio, was ushered down a hallway to a door and told to enter. All unknowingly, the tall Montana stepped into the regular weekly executive meeting. Utterly surprised and embarrassed, Cooper blushed, stammered and then grinned. That winning grin won him a contract. He was rushed to San Antonio, Texas, where the aviation picture, "Wings" was in production. He took a small but effective part and hurried back to Hollywood where he started working in a series of pictures -- and hasn't stopped yet.

Cooper, the son of English parents, lived on his father's cattle ranch near Helena, Montana, until he was twelve. There he learned to swim and ride as only he can. At twelve he went to England to school. When he returned to Montana, Gary lived the life of a cowboy for two years after an auto accident which almost ended his life. Then he entered Grinnell College, in Iowa, as an art student and met Doris.

Cooper's more recent pictures are: LIVES OF A BENGAL LANCER, PETER IBBETSON, DESIRE, MR. DEELS GOES TO TOWN (Columbia), GENERAL DIED AT DAWN, THE PLAINSMAN.

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ERNEST COSSART
(Paramount Player)

At 18 years of age, Ernest Cossart made his stage debut carrying a musket in a show called "Robert Macaire", playing in a London theatre.

Cossart was born in Cheltenham, England, September 24. After a short schooling, he became a clerk in a wine merchants, where he worked until a depression hit the business and he was discharged.

Some friends suggested the stage as a means of livelihood. He applied for a role, received it, and was discharged the first night he worked because he laughed at the comedian and ruined the scene.

But he stuck to the stage, working in many "If It" stock companies. "If It" means, Cossart explained, if it pleased the audience, the players drew their salaries.

He toured South Africa for more than five years, and came to America in 1908. He has been in the United States since, playing in Broadway productions. Stock companies took him up and down the land, working in all the large cities. His first American appearance was at the Knickerbocker Theatre in "The Girls of Bottenberg".

Cossart was one of the original members of the Theater Guild in New York City. Helen Wesley, Dudley Digges and Edward Robinson were his compatriots, and his first Guild show was "He Who Gets Slapped".

He was last seen in New York in "Mary of Scotland". He was taken from this show by Hecht and MacArthur for their film, "The Scoundrel". This marked Cossart's first screen work, and it was his performance in this that prompted Paramount to bring him to Hollywood for the important role of the butler in "Accent on Youth". Some of his important roles since were in "Two for Tonight", "Desire" and "Palm Springs".

Cossart weighs 195 pounds, is 5 feet 9 inches tall and has light brown hair and blue eyes. His hobbies are golf and bridge.

LARRY CRABBE
(Paramount Player)

Larry Crabbe was born in Oakland, California, February 7th. He is the son of Mr. and Mrs. Edward C.S. Crabbe, now of Honolulu. His parents moved to Honolulu when Larry was 2 years of age, and there, on the beach at Waikiki, he was taught by the natives to swim, dive and ride surf boards. He practically grew up in scanty swimming trunks. He has been an expert in the water since he was 7.

When he completed his high school education, Larry entered the University of Hawaii. He was already a world-famous swimming champion and had competed in the Olympic Games at Amsterdam. In 1932 he competed in the Olympic Games in Los Angeles. After attending the University of Hawaii for a year and a half, young Crabbe came to Los Angeles and entered the University of Southern California. He was graduated from the Trojan institution in January, 1932. He earned his way through College by working in the stock room of a Los Angeles clothing store.

While his role as the "Lion Man", "King of the Jungle" marked his first professional acting experience, Larry was interested in dramatics while in College and played important parts in several campus productions.

His real name is Clarence Linden Crabbe, and he doesn't care for it. He has been called "Buster" as long as he can remember.

Here are the measurements of his great body, which first won the attention of motion picture producers:

Height, 6 feet 1 inch. Weight, 188 pounds. Chest 45 inches. Waist, 32 inches. Neck, 17 inches. Biceps, 16 inches. Thigh, 23 inches. Calf, 16 inches.

His pictures are:

KING OF THE JUNGLE
TO THE LAST MAN
TARZAN SERIES (Sol Lesser)
SEARCH FOR BEAUTY
YOU'RE TELLING ME
MAN OF THE FOREST

THE THUNDERING HERD
HOLD 'EM YALE
WANDERER OF THE WASTELAND
NEVADA
DRIFT FENCE
DESERT GOLD

BING CROSBY
(Paramount Player)

A schoolboy in Spokane, Washington, astride a broomstick horse, daily shouted "Bing! Bing!" louder than any other kid and thereby won himself the nickname of Bing which today is the trademark of the radio and movie singing star, Bing Crosby. It is much more distinctive than Harry Lillis Crosby which is his real name, he believes.

Bing was born in Tacoma, Washington, May 2, 1904. When he was too young to remember his family moved to Spokane, where he received his early schooling. His first appearance on the stage was made while he was in school. It was in a school presentation of Shakespeare's "Julius Caesar," and Bing played the title role. He gave the play an ending never conceived by "The Bard of Avon." In accordance with his rehearsed lines, Bing died nobly and the curtain started to fall. From where he was lying, he could see the curtain descending -- straight for the spot he had fallen. "Caesar" suddenly came to life and ralled upstage much to the glee of the audience. Bing had to take several bows for his comedy touch.

It was Bing's family's idea that he should become a lawyer, so they sent him to Gonzaga College to begin his law studies. He sang in the glee club and his vocal efforts were received with more than a little enthusiasm. It wasn't long before he and another lad, Al Rinker, put their heads and talents together and organized an orchestra. They became popular almost immediately.

A local theatre manager liked the band and booked it in his theatre for an indefinite engagement. This started them thinking seriously about the entertainment field. The result was they left college, went to Los Angeles and got a job in a cabaret and then in vaudeville.

Paul Whiteman, well known band leader, heard them and signed them up

as vocal members of his orchestra. They went to New York with Whiteman and a third vocalist joined their party. His name was Harry Barris. This was the beginning of Paul Whiteman's famous Rhythm Boys, who soon were known from coast to coast.

Crosby, Rinker and Barris toured with Whiteman for three years until 1930 when they were in California making the picture "King of Jazz". The trio liked California so well they asked permission to leave Whiteman and he consented. The trio sang at the Cocoanut Grove in Los Angeles, and it was there that Bing began making a real name for himself as a soloist. He was engaged to make phonograph records which became best-sellers. He appeared in dozens of talking pictures singing the vocals and finally came the radio.

His radio singing is history. He divided his time between broadcasting, making phonograph records and appearing on the stage. Paramount signed him to a contract. After his first picture, "The Big Broadcast" he was definitely considered movie star material. With all his success in pictures, Bing still makes those phonograph records and sings over the radio on his own program weekly.

He is married to Dixie Lee, movie actress and has three sons, Gary Evan born 1933 and Philip Lang and Denis Michael, twins born in 1934.

Crosby is five feet nine inches tall, weighs 165 pounds, has light blue eyes and light brown hair. Jackie Cooper and Sylvia Sidney are his favorite movie stars.

His more recent pictures are: BIG BROADCAST OF 1936, ANYTHING GOES, RHYTHM ON THE RANGE.

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ROBERT CUMMINGS
(Paramount Player)

First known by his right name of Charles Robert Cummings, this Joplin, Missouri lad, journeyed to New York, and entered the American Academy of Dramatic Arts, from which he graduated two years later in 1932.

He thought that this training made him an actor but there were no jobs and no hope for one until he hit upon the idea of going to England and acquiring an English background and accent to fool Broadway producers who were anxious to get English actors for their new plays.

He spent a full eight months in England, travelling from one end of the isle to the other, "Learning the names of rivers, small towns and churches and the like and studying the variations of English accents."

Close to the end of this time he bribed the caretaker of a small theatre to hang a placard with his name and an enlarged photograph in the lobby so that he could have a picture taken of it. When this was done he spent his remaining dollars - he had borrowed \$200 from his father- cabling New York producers to the effect that he, Bryce Hutchens (he thought that name sounded British) was one of London's most popular juveniles and would grant an interview upon his arrival in New York.

The hoax worked and when he got to New York he was immediately cast for the juvenile role in "The Roof", a Galsworthy play. He passed as a real Englishman with the cast. His next play was "Strange Orchestra" and shortly after that in Shaw's "Candida" by which time Broadway had come to accept him as England's leading young actor. He appeared later in the "Vanities" and in the 1934 and 1935 editions of Ziegfeld Follies.

The maintenance of his English accent was proving a tremendous strain and one day, as he was playing in the Follies, he told his story to a reporter who blazoned his harmless hoax over the front page. Before this, Cummings had helped Margaret Lindsay repeat his same hoax but before she could make her debut in a play she was signed by a movie company and the hoax was out. Cummings came to Hollywood as a plain Missouri boy with New York stage experience and made good. Paramount signed him to a contract and he successfully appeared in "So Red the Rose," "The Virginia Judge," "THREE CHEERS FOR LOVE," and "Hollywood Boulevard."

Louis DaPron was born in Hammond, Indiana, where his parents, "The Dancing DaProns" were pausing in their vaudeville act to conduct a dancing school. When he was five his parents included him in their act and took him on tour.

Thus Louis hit the road rather early in life, continuing until he was 7 when he entered school in Denver, Colorado, but continuing his dancing instruction from both his father and mother.

At 17 his ability won him the job of "world's youngest dancing teacher" when the Dancing Masters of America contracted him to instruct in Los Angeles. This brought him national recognition and further opportunities to teach in 1934 and 35. Following these engagements Louis decided to try the show world so, with no definite job in mind, he was immediately signed by the important Fanchon and Marco circuit.

One day he was teaching little Gloria Marco a few steps at the Marco home when Louis met Eleanore Whitney, Paramount dancing star, and he was asked to appear with her for a benefit at the Trocadero Cafe. He was meanwhile teaching dancing at the Elisa Ryan school in Los Angeles.

It was while on the Trocadero program that Louis was noticed by Jack Votion, head of Paramount's talent department, who arranged for a test. The test was successful and Louis DaPron forthwith became a Paramount contract player.

Louis is extremely natural and likeable. When not dancing, giving lessons or practicing, you'll find the youngster on the tennis courts. Dancing is his life, however. Experts say there is no faster male tap dancer in the world. Yet he accomplishes his speed with no apparent effort, being in top condition at all times. He neither smokes nor drinks, lives with his mother and hopes that his reputation in films will not have to stand on his dancing ability. His first picture was "Three Cheers for Love". Louis is 5 feet 8 inches tall, weighs 140 pounds, has brown hair and blue eyes and is 22 years old.

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CECIL B. DE MILLE
(Paramount Producer-Director)

Cecil B. DeMille, producer-director of the first feature length film ever made and 60 others since then, is still after twenty-three years one of the most outstanding figures in the motion picture industry.

Through his father, Henry Churchill DeMille, teacher and playwright, DeMille is a descendant of French and Dutch ancestors. Cecil was born August 12, 1881. He has a brother, William, who has been connected with the movies and theatre just as long as he has.

After the father's death Mrs. DeMille turned her home into the Henry C. DeMille Memorial School for Girls. The income served to give Cecil, preparatory training at the Pennsylvania Military Academy and to send his brother to Columbia University.

About this time stock companies began to spring up all over the country. There grew a demand for plays and Mrs. DeMille started the DeMille Play Company and acted as agent for many famous writers.

Cecil ran away from school to enlist in the army during the Spanish-American War, but was refused because he was under age. He studied in the American Academy of Dramatic Arts and became an actor. He married Constance Adams of Orange, New Jersey, when he was touring with E. A. Sothorn and Julia Marlowe

DeMille did well during his years as an actor. He also organized and played leads in the Standard Opera Company. During this period the DeMille Play Company was growing in importance. The work was becoming too much for his mother and brother William, who had written several stage successes. Cecil became manager of the company and pushed its activities vigorously. He wrote several hit plays himself.

In the summer of 1913 DeMille and Lasky met for lunch in a New York

cafe. Both were nearly broke. Lasky had failed with an attempt to build a New York replica of the Folies Bergere of Paris, and DeMille had lost considerable money backing an unsuccessful play. Jokingly at first, and then seriously, they decided to risk what few dollars they had left in the most insecure gamble of the day--the films. They were joined at lunch by Samuel Goldwyn, a glove merchant. The three formed the Jesse L. Lasky Feature Play Company.

Their first picture, "The Squaw Man," with Dustin Farnum as the star, was begun in Hollywood late in December, 1913. They pioneered in making pictures from stage successes, and the experiment was an immediate success. In two years DeMille and Lasky, with Adolph Zukor, another independent producer, were on the top of the cinematic heap.

Eventually, the Famous Players Lasky Corporation was formed. Zukor became president, Lasky, vice-president, and DeMille director-general. This official relationship continued until 1924, when DeMille formed the Cecil B. DeMille Pictures Corporation. In 1928, he became a producer for Metro-Goldwyn-Mayer and in 1932 returned to his "home" studio, Paramount, to make his first talking picture, "The Sign of the Cross."

DeMille was the "father" of the big, spectacular motion picture, his first production of that calibre being "Carmen" with Geraldine Farrar. In the wake of his long series of pictures have come an impressive group of stars. He is credited with having developed more stars than any other individual in the movie business. His list includes: Gloria Swanson, Wallace Reid, Thomas Meighan, Theodore Roberts, Jack Holt, Leatrice Joy, Rod La-Roque, Richard Dix, Bobo Daniels, Raymond Hatton, Vera Reynolds, Florence Vidor, Agnes Ayres, William Boyd among others.

Space doesn't permit listing all his pictures, but the best known are: TEN COMMANDMENTS, KING OF KINGS, SIGN OF THE CROSS, CLEOPATRA, THE CRUSADES, THE PLAINSMAN.

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Future students of Hollywood, looking back over the years, might regard Marlene Dietrich's life as having spanned a transition between two periods in a rapidly changing world.

She was born among the last remnants of feudalism. Her early years were filled with the spectacle of marching soldiers and pervaded with an ancient tradition of military aristocracy.

Then a few years later all of this was swept away, all except the clouds of glory that trailed her from the early days, and she found herself in the modern world of traffic signals and neon lights.

Miss Dietrich was born in historic Weimar, in the Duchy of Saxe-Weimar, where her father, Edouard von Losch, was a Prussian first lieutenant in the patrician Regiment of Grenadiers.

The slow tempo of this life, conditioned by a vast military machine of which her family was a part, suddenly changed with the roll of drums which marked the opening of the World War.

One day shortly after, news came that her father had been killed on the Russian front. Then her mother took her to Berlin. But the events set in motion by the war had not yet run out, and revolution overtook Berlin.

That sent the bewildered family back to Weimar, where Miss Dietrich was placed in a boarding school.

After the revolution was over and calm had been restored, the girl returned to Berlin in 1921. By this time, following a marked aptitude, she decided to concentrate on a study of music. She enrolled as a violin student at the Hochschule fuer Musik, where she was to be a pupil of the well known Professor Flesch.

Her nascent career as a violinist, however, was brought to a sudden end when she suffered an injury to the left wrist which made fingering difficult. Disappointed in this, she decided upon the stage as an outlet for the creative urge which motivated her during that formative period.

She obtained permission from her mother, who was reluctant to allow her carefully nurtured daughter to embark upon such a career, to enroll in the Max Reinhardt school -- but under a different name, the one by which the world now knows her.

Her first appearance under Reinhardt was a bit in "The Taming of the Shrew." Progress was slow, her funds ran out, and it was during this period that she worked as an extra in the Berlin studio of the UFA producing company. She was typed in this work as a society woman. Her marriage to Rudolph Sieber, an assistant director, took place at this time.

An interval on the stage followed. Her first success came in "The Great Baritone." After that she filled a six months' engagement in Vienna, and returned to Berlin for the birth of her daughter, Maria. That was in 1925. A year later she resumed her theatrical career to play a second lead in a musical comedy, "It's In the Air," a personal success which resulted in an offer to star in motion pictures. She accepted the offer.

Then followed her appearance in a series of successful motion pictures which made her known not only in Germany, but to the United States as well.

After this she returned to the stage as a guest star at the Berliner Theater, following which she made another motion picture "The Blue Angel" with Emil Jannings, which established her reputation throughout the world. After that she accepted an offer to appear in Hollywood films.

Her European pictures:

THE BLUE ANGEL
PRINCESS OHALA
I KISS YOUR HAND, MADAME
THREE LOVES

Her Hollywood pictures:

MOROCCO
DISHONORED
SHANGHAI EXPRESS
THE BLONDE VENUS
THE SONG OF SONGS
THE SCARLET EMPRESS
THE DEVIL IS A WOMAN
DESIRE

JOHNNY DOWNS
(Paramount Player)

Johnny Downs born in Brooklyn, N. Y. October 10th, 1913, crashed Hollywood late in 1921 when his father - a naval aviator at the time, was stationed at the San Diego Naval Base. His mother used to curl his hair and take him to interview the movie producers but the going was hard and a year was wasted before the executive head of the Winkler comedies put him to work for 15 weeks.

After that, of course, things became a bit easier. The youth worked with Jack Dempsey and Noah Beery in a bellicose drama and later was successful putting child appeal in a series of Glen Tryon and Charley Chase comedies.

This proximity to comedians got him in touch with Hal Roach, then scouting talent for his first "Our Gang" series and Johnny became the original in those early epics, later winning the title of "The All American Boy."

Finally outgrowing these roles he played in "Trail of '98", King Vidor's "The Crowd" and numerous others. Then he clipped his hair short, put on long trousers and toured the country for a year in vaudeville under the management of his father, who had retired from the Navy.

After the vaudeville tour Broadway held open arms and young Downs succumbed to the lure of the theatre. He was prominently cast in a musical comedy and later in several plays. Then he returned to California to appear in another musical comedy and eventually wound back in pictures. Paramount signed him to a contract in March, 1935 and he has been busy ever since.

His recent pictures are: COLLEGE SCANDAL, VIRGINIA JUDGE, CORONADO, SO RED THE ROSE.

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FRANCES DRAKE
(Paramount Player)

Numbering among her ancestors a famed pirate, a clergyman, a poet and a broker, Frances Drake was born in New York City, the date being October 22. The pirate was Sir Henry Morgan, whose exploits during the late seventeenth century have been recounted in history and literature. The ministerial bard was her grandfather, Francis Morgan Dean, and the broker was her own father.

When she was 4 years of age Frances moved with her family to Toronto, Canada, where her father had mining interests. In due time she was enrolled at Havergall College and studied there until 1928, when she was sent to an exclusive school for girls at Arundel, England, occupying premises which formerly comprised the Dower House of the Duke of Norfolk.

Miss Drake had no theatrical interests beyond two or three amateur plays in which she appeared in Toronto. Her cousin, Jerry Dean, English actress and playwright with whom she spent a great deal of time in London, was the only other member of the family ever to be identified with the theatre.

Following graduation from school, however, Miss Drake met Gordon Wallace, young actor who appeared with Eve LaGallienne in New York and who had danced professionally for a time. The two danced well together and acting upon Wallace's suggestion, they sought an audience with Edward Laurillard, a manager. He had no opening for them but he did have a place for Frances on the stage. And so she made her professional debut in a revival of "Potash and Perlmutter".

There followed dancing engagements at various London clubs and then a small supporting role in an English motion picture. Next she appeared in a stage play and in two more pictures, "Two Hearts in Waltz Time" and "The Jewel".

Paramount placed her under contract in 1934 on the strength of a test made in London by Director Paul Stein. Her Hollywood debut was in "Bolero" and for her second American picture was in the leading feminine role of "The Trumpet Blows" opposite George Raft.

Her recent pictures are:

LES MISERABLES (20th CENTURY)
WITHOUT REGRET
PREVIEW MURDER MYSTERY

FLORIDA SPECIAL
AND SUDDEN DEATH
I'D GIVE MY LIFE

IRENE DUNNE
(Paramount Player)

The ability of Irene Dunne to look any age between 18 and 70 has won her many roles in motion pictures.

To Hollywood, she will always be recalled as the brown eyed prima donna who, shortly after her arrival in the film city, won the most coveted screen role of the year -- the part of Sabra Cravat in RKO Radio Pictures' "Cimarron" in which she established herself as one of the outstanding personalities in pictures.

Incidentally, she competed with 50 other actresses for the role, most of them seasoned troupers.

Miss Dunne not only possesses the ability to look either young or old, but she can perfectly imitate the voice of an aged woman.

In Ziegfeld's stage production of "Show Boat" she scored a tremendous hit in the role of an old woman, a factor that stimulated her selection for the role in "Cimarron," the second picture of her career.

Miss Dunne starred for a period of 70 weeks in "Show Boat," and attracted the attention of William LeBaron, then vice-president in charge of production at RKO Radio Pictures, but now managing director of production at Paramount Studio.

He signed her to a long term contract and she was featured in the leading role of "Leatherstocking."

Then followed her appearance in "Cimarron," opposite Richard Dix, which won the acclaim of fans and critics throughout the world.

For her remarkable work in this production, she was given the starring role in "Consolation Marriage" and, later, was co-starred with Ricardo Cortez in "Symphony of Six Millions."

Her other pictures include "Thirteen Women," "Back Street," for Universal, "No Other Woman," "The Silver Cord," and "Ann Vickers" in

which she was starred.

More recent pictures were "Sweet Adeline," "Roberta," "Magnificent Obsession" and "Show Boat" for Universal. She was signed by Paramount in April, 1936.

Miss Dunne was born in Louisville, Ky., on July 14, where she attended the exclusive Loretta Academy of her home city.

In her early girlhood, her family moved to St. Louis and she attended a convent until she entered the Chicago College of Music, from which she graduated in 1926.

She studied not only music but voice and languages. Possesses a lyrical soprano voice and a singing record that includes prima donna roles in such stage successes as "Irene," and "Sweetheart Time."

She also sang with the Metropolitan Opera Company for a time.

Her entrance into the field of musical comedy dates from the time she was visiting friends in New York and one of them suggested that she try for the leading role in "Irene" for which the producers were having trouble finding the right girl for the part.

More for a lark than anything else, she took a test and won the role, and this was the beginning of a stage and screen career that established the southern beauty in a high place in the realm of entertainment.

She is one actress who is never late on a motion picture set often reporting in makeup an hour before the director is ready to begin shooting.

She is fond of outdoor sports, particularly golf, and is a member of the hole-in-one club. Reading and dancing comprise her diversions.

Her hobby is astronomy; became interested in it during her early life as her father owned a private observatory in Louisville.

Plays the piano but dislikes any strenuous exercise aside from ballroom dancing.

She is 5 feet, 4 inches tall, weighs 115 pounds, and brunette.

The nationality of Mary Ellis is a bit involved. She was born in New York of Alsatian parents, and was reared in and still lives in England. However, she is an American citizen because of her birth and proudly clings to that fact.

At the age of 15, Miss Ellis bade school goodbye and took up the study of painting, singing and dancing in London and New York. At 16 she made her debut at the Metropolitan Opera House in New York. She sang with Caruso, Scotti and other opera stars.

David Belasco discovered the actress there and sent her to his friend, Stuart Walker, former Paramount director, for further training in dramatic work. She appeared in Walker's stock company for a season, -- playing nineteen leading parts in nineteen weeks.

There followed a series of starring roles for Belasco, Henry Miller and other theatre impressarios including such famous plays as "Merchant of Venice", "Rose Marie", (which was especially written for her) and "Becky Sharp".

She made her first London appearance in "Knave and the Queen". Other London plays she starred in include, "Strange Interlude", and "Music in the Air". Recently while scoring in the London musical, "Josephine", she found time to appear in two British films with Conrad Veidt.

She owns her own farm in Sussex, England and raises most everything. Only recently she won a Grand Prize for the finest tomatoes in that part of the country.

She was married in turn to L. A. Farnheimer, producer; Edward Knopf, publisher; and Basil Sydney, the actor she played opposite for seven years. She prefers to be known as a singing-actress and not as an operatic singer. Miss Ellis is five feet three inches tall; weighs 110 pounds and has dark brown hair and eyes.

Her recent Paramount Pictures are: ALL THE KING'S HORSES, PARIS IN THE SPRING, FATAL LADY.

LIEF ERIKSON
(Paramount Player)

He looks like one of his Viking forefathers, this Lief Erikson. Tall, six feet four inches to be exact, he has the physique of a Norseman and a mane of light brown hair.

And, as his name would imply, he comes from a seafaring family. His father was commander of a fleet of ships that plied the North Pacific from their home port in San Francisco.

Lief was born just across the bay from San Francisco in Alameda, Calif., on October 27, 1914. As soon as he was old enough to go to school, he was placed in the Glenn Taylor Military Academy which he attended until his father retired from the sea and went to San Diego. He finished his schooling in San Diego and Beverly Hills, near Hollywood.

An interest in music, fostered by his mother, Margaret Medbury, noted newspaperwoman and writer, led him to enter the University of California but he soon left the university for a private vocal coach because he felt he could make better progress.

His first professional appearance was as soloist with Ted Fio Rito's orchestra. A year with the orchestra was followed by another year with the vocal coach and then he was offered a part in Max Reinhardt's production "A Midsummer Night's Dream". During the eight months he was with Reinhardt, he played nearly every role to which he was suited and toured with the company through many of the country's large cities.

After this he joined a comedy vaudeville act and toured with it for another eight months. Paramount signed him following this engagement.

His sports are tennis, swimming and badminton. He has light brown, wavy hair and blue eyes, weighs 195 pounds.

His recent Paramount Pictures are: NEVADA, DESERT GOLD, GIRL OF THE OZARKS.

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FRANCES FARMER
(Paramount Player)

The most interesting thing about Frances Farmer's trip to Hollywood and fame is the route she used getting there. Miss Farmer travelled 12,000 miles to make the 1200-mile journey from her home in Seattle, Washington, to the film capitol.

Winner of a popularity contest staged by a Seattle newspaper with a trip to Moscow as its prize, Miss Farmer left the Washington city in the Spring of 1935 to visit Leningrad, Moscow, Kiev, Germany, Poland, France, England and finally New York City.

Abroad, she met Dr. George Gladstone, who arranged for an appointment with a theatrical producer, Shepard Traube. Realizing her potentialities, Traube took Miss Farmer to Paramount executives in New York who, impressed, arranged a test -- part of Katherine Hepburn's role in the stage play, "The Lake". The test, a difficult one, met with the executives' hearty approval. Thus, on her birthday, September 19, Frances Farmer became a Paramount player with her name on a long-term contract. The trip from Seattle to Hollywood, which had carried her half-way around the world, was then completed.

Miss Farmer worked her way through the University of Washington, where she was prominent in school dramatics. Among other things she was a dramatic coach, movie usherette, waitress, radio artist and tutor.

The daughter of Mr. and Mrs. E. M. Farmer, Frances was born in Seattle and attended grammar and high school there. She is a blonde, with hazel eyes and is 5 feet 6 inches tall.

Accomplished in nearly all the arts, Miss Farmer is an extremely serious student of the drama. She has a clear, true soprano voice, plays the piano beautifully and is author of numerous articles and poems.

Her father, is a prominent Seattle attorney. She also has a brother, Wesley Farmer, who is editor of the Burbank, Calif., News and a sister on the staff of the San Francisco Chronicle.

Her pictures are: TOO MANY PARENTS, BORDER FLIGHT, RHYTHM ON THE RANGE.

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W. C. FIELDS
(Paramount Player)

W. C. Fields was born in Philadelphia, February 10th.

His schooling was brief, for at 11 years of age he ran away from home to become an actor. He was prompted in this decision by the fact that if he followed the work of his father and neighbors, he would have to get up early.

After four years of hand-to-mouth existence in Eastern cities, during which time he did odd jobs and sold newspapers, he got his first job as an entertainer. During these four years, he had practised constantly at the art of juggling, using any articles that were at hand.

His first job was in an Atlantic City beer garden at \$5.00 a week. His next was at \$10.00 a week and "cakes" -- or board. With other entertainers, he performed on a stage while customers sat at tables eating and drinking.

Then began his rise. First, he played in cheap vaudeville and museums, often doing as many as 12 shows a day.

He gradually broke into better and better vaudeville until he attained the leading circuits. Here, he started as an opening act, but after he had left this field, was a headliner.

In this act, he never spoke a word, employing pantomime always. This enabled him to make many trips abroad during the summer seasons. His travels took him to England, France, Germany, Africa, Australia, Southern Europe, the Scandinavian countries, the Balkan states, Samoan Islands, Hawaii, the Philippines and South America.

Since juggling routine is restricted and new tricks were attained only rarely and after many hours of practice, he began interspersing his act with acrobatics and pantomime novelties. His most famous was a burlesque gold game. This latter work brought him to the attention



of Ziegfeld, and for nine years was a featured performer in the Follies. He also played in such other musicals as "Poppy", George White's Scandals, "Ham Tree" with McIntyre and Heath, and "The Messenger Boy" which was staged in Vienna.

In 1925 when D. W. Griffith was casting for "Sally of the Sawdust", he saw Fields in the Follies and selected him for the important role of "Eustace McCargle".

This began Field's screen career and he signed a contract with Paramount that same year. After seven pictures, Fields returned to the stage and did not enter pictures again until 1931 when he came to Hollywood to play in "Her Majesty, Love".

Fields is 5 feet 8 inches tall, weighs 160 pounds, has blonde hair and blue eyes.

His pictures:

SALLY OF THE SAWDUST
 THAT ROYAL GIRL
 IT'S THE OLD ARMY GAME
 SO'S YOUR OLD MAN
 THE POTTERS
 RUNNING WILD
 TWO FLAMING YOUTHS
 TILLIE'S PUNCTURED ROMANCE
 FOOLS FOR LUCK
 HER MAJESTY LOVE
 MILLION DOLLAR LEGS
 IF I HAD A MILLION
 INTERNATIONAL HOUSE
 SIX OF A KIND
 YOU'RE TELLING ME
 THE OLD-FASHIONED WAY
 MRS. WIGGS OF THE CABBAGE PATCH
 IT'S A GIFT
 DAVID COPPERFIELD (MGM)
 MISSISSIPPI
 MAN ON THE FLYING TRAPEZE
 POPPY

ROBERT FLOREY
(Paramount Director)

Robert Florey, young Paramount director, is a Parisian who made good in Hollywood, by adopting the camera as both his profession and his hobby. As a result, Florey is his own best research expert, and hardly a question can arise on his pictures that cannot be answered by his universal collection of photographs. Florey is also a collector of rare Japanese dance masks, of medals and of pipes.

Florey was born in Paris, September 14, 1900, and has never worked at anything but movies. As a boy he worked in a Parisian studio, after attending colleges in France, Switzerland, and Austria. He remembers all too clearly the bombardment of Paris in 1918 because some of the shells burst perilously close to his studio.

After groundwork at Pathe, in Paris, and Gaumont in England, Florey came to Hollywood, in 1921, as technical director of "Count of Monte Cristo" which starred John Gilbert. He also worked with Douglas Fairbanks, Mary Pickford and subsequently became assistant to Henry King, Josef Von Sternberg, Robert Z. Leonard, William Beaudine, Alfred Santell and other directors.

His talents were recognized by producers and he was made a director, working at Columbia, Tiffany and other studios. With the advent of sound Paramount signed him to direct the Marx Brothers first picture, "The Cocoanuts", and went on to features starring Edward G. Robinson, Claudette Colbert, Kay Francis, Chevalier and others.

Florey then returned to Europe to direct France's first talkie, "The Beautiful Road". Assignments in Spain, Germany and England followed, but in 1931 Hollywood called again and Florey returned for pictures at Universal and Warner Brothers. He did 14 pictures for the latter studio and then Paramount signed him.

Besides his picture work and travels, Florey writes books about the movies. His theory is that the camera, regardless of sound, is still the chief medium of the film industry and he makes an unceasing study of camera technique.

Some of his more recent pictures are: SHIP CAFE, PREVIEW MURDER CASE, TILL WE MEET AGAIN, HOLLYWOOD BOULEVARD.

FRANK FOREST
(Paramount Player)

Frank Forest, young American opera tenor recently signed by Paramount, was born in St. Paul, Minnesota. His father is Emil Hayek, born in Hungary, and mother was Mary Binde, native of Rochester, New York. There are four sons in the family. The name Hayek, in Hungarian, means forest, so the name used by the screen and stage artist is merely translation into English.

Forest began the study of music at 7, taking piano at the time. When he was 10, his teacher found that the boy had a remarkably fine soprano voice, and voice training began. At 12, Forest was singing professionally as boy soloist with a church choir. He continued the study of voice all during his school days and during the summer in the first of his college years joined a group of singers and entertainers known as the Metropolitan Singing Party.

The following year Forest's father quit his work in St. Paul and bought acreage in an apple orchard development in Oregon. Because the market for apples was not developed to keep pace with their production in that fertile region, the Hayek family investment was lost. Frank, then 17, opened a music studio in Stevensville, Oregon, and taught piano and voice to add to the family funds.

In the Spring, United States entered the war and Forest sought to enlist, but was refused because of his youth. After the war, Frank went to New York, determined to continue his study of music. To finance this, he joined government service in the post-war Camp Community work as a song leader. As one of the first in this rather unique field, he took advantage of the times, wrote a book on the subject, and later joined the faculty of Hunter College, which had announced a course in Community singing.

His voice teachers long had urged him to forego this type of work, pointing out that he was ruining himself as a singer because of the unnatural strain, so he then found employment as a salesman with a company manufacturing

mechanical calculating and bookkeeping equipment.

Possessed of great energy and natural charm, Forest soon became sales manager in the Wall street district, and made connections which soon proved more than profitable. An investment in a newly-formed company brought him sufficient return to assure him voice study in Italy.

Forest went to Italy in 1925 and made his operatic debut in 1928 in "La Boheme", presented in one of the smaller cities. This only after he had completed intensive study with such internationally known masters as Mario Ancona, Mario Sammarco, Guiseppi Luca, Ferdinando Carpi and Frederico del Cupulo.

From the outset Forest's career as a singer in Italian opera was a success, and for three years he toured the country, appearing in more and more important houses, as time went on. In 1931 he was listed as a member of La Scala in Milan, highest goal in the opera world.

Forest never has sung at La Scala, however, for his first experience there was a distinct disappointment, and might easily have ruined his career. The managing director asked him to sing the leading tenor role in "The Favorite of the King", an opera never before presented. Forest's study of the part, the music, and the whole, convinced him that the work was certain to receive disapproval. He asked to be released and the request was granted. The opera was received as he had anticipated.

Forest's career was forwarded rather than retarded by this experience, for the recognition placed him well in the forefront among Italian singers, and he was asked to join a company financed by the Italian government itself, an extraordinary honor for an American tenor. He was with this company through 1934, and with it appeared in the principal cities from Cairo and Alexandria in Egypt to Oslo in Norway.

He returned to U.S.A. in June 1935, primarily to fill an engagement with the Chicago Opera and then to investigate screen offers in Hollywood. He signed with Paramount after one test. Last November, he went to Chicago, where he sang the leading roles in many of the hit operas. His first parts will be in "Big Broadcast of 1937" and "Champagne Waltz" and later he will do "The Count of Luxembourg". - - - - -

WILLIAM FRAWLEY
(Paramount Player)

William Frawley would have become a court reporter or a railroad man - if his mother had had her way. Twice Frawley was embarked on the career of his choice - the stage - when he left the footlights to please his mother. But when he went back the third time - it was for good.

And, in the end, his mother was happy about it for she lived to see her boy become a Broadway star and finally agreed that his decision to become an actor was a wise one.

Frawley was born February 26, 1893, in Burlington, Iowa. His father was a prominent merchant in Burlington and it was there he attended school with his brothers. As it beckoned to many other lads in small cities, the lure of Chicago proved too strong for the 19-year-old boy who wanted to become a court reporter. Shortly before he was ready to sit in on his first case, a friend told Frawley of the opportunities farther west. Result was that Frawley landed in Omaha, Neb., and got a job as a clerk for the Union Pacific Railroad.

After two years, the young clerk returned to Chicago to land his first job in the chorus of a musical comedy. Forced by his older brother - at their mother's orders - Frawley went back to bookkeeping. After another year in an office, he and his younger brother, embarked on a vaudeville tour in a singing and talking act. The act broke up when the mother ordered the younger boy home but William went on to San Francisco where he teamed up with a piano player. This act kept Frawley busy for four years on the Pacific coast circuits.

Then he joined a motion picture troupe at Santa Barbara, Calif., being directed in his first pictures by William Desmond Taylor. Picture appearances brought Frawley New York vaudeville recognition. In 1927 he graduated to musical comedy. Following several successful seasons, he tried his first legitimate role and was awarded a Paramount movie contract a short time later. His initial Paramount Hollywood assignment was "Hell and High Water" with Richard Arlen. Some of his recent pictures are: SHIP CAFE, DESIRE, F MAN, THE PRINCESS COMES ACROSS.

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KETTI GALLIAN
(Paramount Player)

Ketti Gallian arrived in Hollywood with a clause in her contract providing that she learn English in six months. She mastered it in four.

This remarkable feat was accomplished by isolating herself completely from French speaking people and living with her tutor.

Miss Gallian was born in Nice, France on December 24th. She was educated in the schools of Nice and finished her schooling in the Convent of the Presentation of Marie at Brodighera, Italy, just over the border from France's Riviera.

She left the convent before she was 16 and went to live with an aunt in Biarritz. She remained there a year, finally joining her mother, who had opened a dressmaking shop in Nice. But styles and modes did not interest her, so she went to Paris to visit relatives and became interested in the theatre.

Obtaining a place in the chorals of a big revue, she decided to try the movies. She worked as extra in several films at Joinville, France, but never got far. This discouraged her, so when she was offered an understudy part she accepted it and later played the part, making an instantaneous hit.

She next went to the Paris Conservatory to perfect her dramatics. She was there about a year when her big chance came, being engaged to go to London and create the leading role in a war play, "The Ace". Ketti literally took London by storm and while portraying the role was observed by Winfield Sheehan, then general manager of Fox Films, on one of his trips abroad, and he persuaded her to go to Hollywood.

Miss Gallian's hobby is her fan mail; personally replies to every letter she receives. Loves dogs. Her most prized possession is a pair of ornate cuff links presented to her by Alfonso XIII, King of Spain. Her chief pastime is swimming; she is also fond of horseback riding.

Ketti continues to study English and finds talking pictures a great help. She is 5 feet 5 inches tall, weighs 106 pounds, and has corn-colored hair and blue eyes.

Her first role at Paramount was with Francis Lederer in "My American Wife".

CARY GRANT
(Paramount Player)

Cary Grant was born in Bristol, England, January 18.

His grandfather, Percival Leach, was a successful English stage actor who spent his lifetime in the theatre. His father was a clothing manufacturer.

While attending Fairfield Academy in Bristol, Grant became interested in electricity and at twelve conceived a new theatrical lighting effect which he carried to the manager of the Princess Theatre in Bristol.

The manager was so interested he permitted the youth to install the idea and operate it for a show. This brought the boy into contact with stage people and he developed an ambition to act.

Grant's chief interest at twelve centered in Bob Pender's acrobatic troupe which did eccentric dancing, acrobatics, stilt acts and clown routine. So he ran away from school and home to join the company.

Four weeks at Norwich with this troupe learning the tricks did not destroy his theatrical ambitions, so his father went after the boy and brought him back to school.

But at fifteen he ran away from home again to join the same troupe and this time his father let his son's decision stand. For a year, Grant appeared with the "knockabout" comedians, as England knows them. The company then came to New York to appear at the Hippodrome. The engagement lasted two years in New York and the East.

Grant then returned to England, and spent two years in stock where he developed an ability to sing.

There he met Reginald Hammerstein who signed him to a contract and brought him back to New York. His first work was in "Golden Dawn".

He had the lead in "Wonderful Night", and then played opposite Queenie Smith in "Street Singer". The latter was a Broadway success and played a season there, after which Grant toured the country.

In the summer of 1931, Grant joined the St. Louis Repertoire Company where he had the lead in twelve operettas. That Fall, he returned to Broadway for "Nikki" with Fay Wray and Kent Douglass.

With the close of this show, Grant set forth on a tramp automobile trip to Hollywood. He was preparing to drive back when he met executives at the Paramount studios and took a screen test. He signed a contract two weeks later.

Grant is six feet, one inch tall, weighs 172 pounds and has black wavy hair and dark brown eyes.

Some of his Paramount pictures are:

THIS IS THE NIGHT
BLONDE VENUS
MADAME BUTTERFLY
~~SEE ME WHEN I'M WRONG~~

THE EAGLE AND THE HAWK
I'M NO ANGEL

THIRTY DAY PRINCESS
LADIES SHOULD LISTEN
ENTER MADAME
WINGS IN THE DARK
THE LAST OUTPOST
BIG BROWN EYES

SYLVIA SCARLET (RKO)

ALEXANDER HALL
(Paramount Director)

Although still a young man, Alexander Hall has been a child actor on the stage and in the films, a Broadway leading man, a serial star, assistant director, director and film editor.

While many film cutters become directors, Hall reversed the usual order of things and directed pictures long before he took up his duties in the cutting room. He has never regretted the experience, for he realizes the value of a thorough knowledge of the editing and assembling of motion pictures.

Hall was born on January 11 in Boston, Mass. His parents were not identified with the theatre, but two aunts were dramatic actresses in New York. Shortly after his birth, Hall's parents moved to New York, where he received his education, attending the public schools and Columbia University.

Hall's entrance into theatrical work was accidental. He used to hang around a stage door when he was just a youngster of four and one-half. One day, the manager of the stock company which used the theatre, needed some gnomes for the play "Rip Van Winkle", his troupe was rehearsing. He picked little Alex and several other youngsters. Thus he made his debut. Later he was given other parts in which he fitted until producers began to employ him regularly. When he was 8, he joined Gus Edwards' famous troupe remaining with him for several seasons.

When Hall was 19 he made his entrance into the movie business via the Eclair Company, playing juvenile lead in a two-reeler. He then went to the Thanhauser Company and played in the first serial ever made, "The Million Dollar Mystery". This was followed by a sequel, and other pictures followed including the half-witted boy in "Tol'able David" which starred Richard Barthelmess.

When the World War broke out, Hall enlisted in the Navy, serving on active duty in the Submarine Transport Service. After the war, he decided that his

future existed not in acting, but in the technical side of the film business. Accordingly, he became assistant director and was sent to Hollywood, where he worked on a series of pictures.

After this engagement, he was sent to Boston by a company making a series of two-reel detective dramas. Hall directed 14 of the series. He then went to New York and joined Paramount, for which he co-directed with Henry Kolker a series of pictures starring Alice Brady. Hall and Kolker were sent to London the following year and directed a picture there and upon its completion remained abroad to direct two others.

When Hall returned to America, he became assistant director on Barbara La Marr's "Sandra". After three days of production, trouble developed between the director and the studio, with the result that Hall was given authority to complete the picture. He remained with the La Marr unit until the star's death.

It was then that Hall turned to cutting pictures. After editing several productions, he was appointed head of the cutting department of First National which position he occupied until the studio amalgamated with Warner Brothers when he found himself out of work.

Paramount immediately employed him as film editor. His opportunity in the directorial end came when he was assigned to assist on "Dancers in the Dark", later assuming complete direction of "Sinners in the Sun". As a result of his work on this picture, he was given a contract as a Paramount director.

Some of his more recent productions are: Shirley Temple's "Little Miss Marker", Mae West's "Now I'm A Lady", "Linnapolis Farewell".

Upon his graduation from the University of Cincinnati, Porter Hall went to work, but spent his evenings directing players in the Little Theatre at Cleveland, Ohio, and playing bits. Robert Mantell, famous Shakesperian actor, saw him one night, made him an offer, and business went overboard as Hall grabbed the offer like a trout grabs a fly. He now has been on the stage and on the screen for nearly 17 years.

The actor was born in Cincinnati. His father wanted him to become a business man and persuaded him to give up a law course. But while he was in the University, he wrote, directed and acted in college plays and revues and acquired a love for the stage that led him to remain connected with the Little Theatre after his graduation.

With Mantell, at the time Hall joined the Shakesperian company, was Fritz Leiber, who decided to become a star himself and form his own company. He offered Hall the job of stage manager and promised him roles to play. Hall accepted and appeared in about 10 Shakesperian roles before he finally left the company.

After the war, Hall went back to the stage. He went on tour as the leading man in "It Pays to Advertise" and at the conclusion of the tour he went to New York City to play with the Theater Guild. Later he played in other shows on Broadway and in stock companies.

His first big New York hit was as the doorman in "Night Hostess". Hall was playing in "Dark Tower" when Hunt Stromberg, of MCM, saw him and induced him to go to Hollywood to play the role of the killer in "The Thin Man". At the conclusion of the picture he returned to New York although the studio wanted him for another picture. However, he went into an important role in the stage musical, "As Thousands Cheer" after which he was brought back to Hollywood by Warner Bros. While he was making a picture for them, he signed a contract with Paramount.

His recent pictures are: STORY OF LOUIS PASTEUR, PETRIFIED FOREST, TOO MANY PARENTS, PRINCESS COMES ACROSS.

JOHN HALLIDAY
(Paramount Player)

John Halliday is a precise sort of fellow, much the same off the screen as he is on. He was born in Brooklyn, September 14, of Scotch parents, who took him back to their native land shortly after his birth, and he remained there until he was 18 years old.

This fact accounts for what has been a puzzling contradiction for many of his fans. Knowing that Halliday is an American by birth, whose long career as an actor has been confined within the boundaries of the United States, they have been at a loss to understand his continental manner and European English.

At the insistence of his mother, Halliday was enrolled for a course in engineering in a technical school in Scotland, but his lack of interest in the subject prompted him to drop his studies and return to the United States.

When he got to the States, without money, he worked his way west, and finally appeared in Goldfield, Nevada, where a gold rush was in progress. Halliday joined the rush, "struck it rich," and soon was a wealthy man. But the handicap of youth proved too much, and soon he was poor again. Meanwhile, young Halliday discovered he could act. The booming town of Goldfield, had erected a theatre, and during the winter season they put on a group of Gilbert and Sullivan operas. Halliday became a member of the company.

One evening Nat Goodwin, matinee idol, was in the audience and was impressed with Halliday and his originality. He told him if he ever decided to go on the stage to get in touch with him. A few months later the gold fields started playing out and Halliday accepted Goodwin's offer. He joined his company in San Francisco.

From that point on Halliday's rise in the theatre world was rapid. He went to Broadway and appeared continuously for seven years in hit plays. With the talkies, he was brought to Hollywood. He has worked almost constantly since that time as a free lance artist.

Halliday is about 5 feet, 11 inches tall, has hazel eyes, and grey-brown hair. He is married and has a son, 2 years old. Although he likes acting, Halliday would prefer to have been a surgeon. His recent pictures are: PETER IBBETSON, DARK ANGEL, DESIRE, THREE CHEERS FOR LOVE.

HENRY HATHAWAY
(Paramount Director)

The career of Henry Hathaway reads like an Alger story, for his is the saga of a boy who, without friends, money or influence, began at the very bottom of the motion picture business and advanced to the position of one of the most important directors in the industry.

Hathaway's first contact with things dramatic came when he was 8 years old, and he was engaged as a child actor by Allan Dwan, with the Old American Film Co., in 1908. The company worked on the Mexican Border and produced a picture a day, five days a week, resting only over the week-ends.

When he was 14 years old he went to Universal as a property boy. He remained there until he was 17, working the last year as a juvenile actor. In 1918 he left the studio to join the army, and became an instructor in the enlisted specialists' school at Fort Winfield Scott in San Francisco, teaching gunnery. Upon his release from military service he spent a year traveling on the road for a firm of certified public accountants, but he tired of the work and in 1921 went to the Goldwyn studio to work as property man for Frank Lloyd.

After a year he came to Paramount, at which studio he has worked ever since, with the exception of one brief interval. His first work as an assistant director was with the late Paul Bern, who became his best friend and mentor. In 1930, he yielded to his life-long ambition to travel and made a two year trip around the world. He had discussed with Bern the idea of building a motion picture around a religious pilgrimage to India.

In the course of his world cruise, seeking always the out of the way spots, he bought an old car and spent nine months following a pilgrimage across India. He wrote the story of this unusual and colorful theme, but as a result of Paul Bern's death the picture never has been produced.

His greatest interest in life, aside from work, and his associates know him to be indefatigable, in travel -- and his thrift is prompted by the desire to mass money for more expeditions to strange parts of the globe.

He directed many of Paramount's western pictures until his big chance came with the directorial job on "Lives of a Bengal Lancer". The picture was an instant hit and he was acclaimed the world over for his marvelous job. The studio immediately handed him the task of handling "Peter Ibbetson" and he did a grand job on this, too.

When Walter Wanger decided to produce "The Trail of the Lonesome Pine" as the first outdoor picture in color for Paramount, he requested Henry Hathaway for this mountainous task and Hathaway came through with flying colors to show the world's movie fans just how color should be used in pictures. His theory was that the color should be used as a background for the story and not vice-versa.

Hathaway was born in Sacramento, California. He is 6 feet tall and weighs 186 pounds, has brown hair and blue eyes, fair complexion, broad shoulders and narrow waist. He was educated at Venice, California high school and at St. Ignatius School in San Francisco.

He is married, and lives simply, his interests center about the studio, his home and his plans for the future. He is never seen at any of Hollywood's famous night spots. He comes by his dramatic interest naturally, for his mother and sister were professionals on the stage for years, and his father spent many years as business manager for theatrical enterprises.

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Catapulted toward screenland's heights by her performance opposite Noel Coward in "The Scoundrel", Julie Haydon is modestly loathe to attach success to her own talents. A Hollywood girl who served a long apprenticeship, she finds herself in the enviable position of a home town girl who made good.

Julie was born June 10th, in Oak Park, Illinois. At 7 her family brought her to Hollywood, where she had all her schooling. Leaving school to attend dramatic classes, Julie obtained daytime work in a costume designing shop. At the end of six months, Julie decided she must either be an actress or not, so she gave up the sketching job. The budding actress had a series of jobs after that -- pursuing her little theatre work at night. At length she joined a theatrical troupe which played one night stands. The troupe disbanded at the request of creditors, and Miss Haydon again took up her brush.

For a year she embossed Christmas cards. This was getting her no nearer a stage career and she decided to take her life savings and expend them in one gallant splurge. She lived on the money while she devoted herself entirely to the little theatre. The move proved fruitful. Film scouts spotted her in a play and gave her a film role. She was given a short but dramatic scene, which she rehearsed for days. The scene was shot at night in heavy rains and much of her acting was consequently beclouded.

More stage parts followed until R.K.O. signed her. She was given a few small parts, but the most important one - to her - never reached the screen. While waiting for Myrna Loy to appear for her role in "Animal Kingdom", with Leslie Howard, the director rehearsed the cast with Julie in the Loy part.

Subsequently she was given a part in Paramount's "Golden Harvest", and an "arty" film "Dawn to Dawn" which critics acclaimed. Francis Lederer then offered her the lead in his Hollywood presentation of "Autumn Crocus" and she accepted. Next came Titania in Reinhardt's "Midsummer Night's Dream" at the Hollywood Bowl.

While she was awaiting a play engagement in New York she accepted the lead opposite Noel Coward in "The Scoundrel". Her Paramount contract followed. Her latest film role is in "A SON COMES HOME".

BETTY HOLT
(Paramount Player)

Cute mannerisms coupled with a winsome smile opened the movie gates for four years old Betty Holt and gave her a long term contract with Paramount.

Betty was born January 23, 1931, at Jacksonville, Fla. With her parents, Mr. and Mrs. L. E. Holt and actor-brother David, she travelled across the country to California about a year ago in an aged automobile and much used trailer, determined that David would become established in pictures.

With David signed to a contract, Betty's Mother was opposed to any suggestions to have her young daughter considered for the screen. But Fate figured differently.

During a visit to the studio in January of this year, Melville Shauer, director of talent contracts, was so impressed with Betty's smile and her modest behaviour that he suggested a film test. But Mrs. Holt held to her first belief and temporarily postponed the test until a second bid was made for the child's services.

The test was successful and Betty was signed to a contract.

Betty weighs 39 pounds, is 42 inches tall and has golden-blond hair and blue eyes.

She wears size 3 dress and size 8 shoes.

Her pictures are:

BABES IN HOLLYWOOD

WITHOUT REGRET

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DAVID HOLT
(Paramount Flayer)

David Holt was born in Jacksonville, Florida, August 14, 1927.

His father, L. E. Holt, was an employee of the Ford Motor Company there and obtained a transfer to the Los Angeles plant since Mrs. Holt wanted her boy to have a chance at pictures.

In Jacksonville, David studied dancing with Miss Gary Ford. He went on the stage locally at two years of age, then went to New York where he appeared on the stage after performing for the Dancing Masters of America.

When they arrived in Hollywood in May, 1933, they happened to move next door to Charles Hickman, an actor, who introduced David to the studios.

His first role was in "Mary Stevens, M.D." followed by "The Cat's Paw", "Shock", "The Scarlet Letter" and his best role to date in Paramount's "You Belong to Me" with Lee Tracy and Helen Mack.

His pictures:

YOU BELONG TO ME
MEN WITHOUT NAMES
BIG BROADCAST OF 1936 (Specialty)
IT'S A GREAT LIFE

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RA HOULD
(Paramount Player)

Master Ra Hould was born at Dunedin, New Zealand, on January 21, 1924, and received his education in the schools of that city.

From the age of four, when he portrayed an elf's role in "The Sleeping Beauty", an operetta at the Princess Theatre in Dunedin, he has shown increasing ability in acting.

When Dame Sybil Thorndyke, celebrated English actress, visited Dunedin in 1933, Ra enacted the role of one of her children in a play and she expressed herself as much impressed by the boy's natural ability.

In 1934, when a New Zealand syndicate decided to produce the English colony's first talking picture, Ra played the leading child's part and his performance was favorably received wherever the film was shown.

His parents, Mr. and Mrs. Arthur Hould, then decided to take their son to England in the hope of getting him into pictures, but Dame Thorndyke advised that he be taken to Hollywood instead, pointing out that children of outstanding ability are accorded a better chance for success there.

When Ra and his parents arrived in Hollywood in February of 1936, Paramount became interested in him and signed him to a long term contract.

Ra's father, a retired snipping man, is a New Zealander; his mother was born in England. The boy speaks with a musical English accent, clear and distinct.

His hobby is making miniature airplanes. He's fond of music, having studied piano for five years. Likes to read all the magazines for boys - particularly detective stories. He is 4 feet, 10 inches tall, weights 85 pounds, has brown hair and blue-grey eyes.

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"How would you like to go to Hollywood?"

"Not interested."

This conversation took place in the midst of a campus show at Western Reserve University in Cleveland, Ohio. Oscar Serlin, Paramount talent scout, asked the question. John Howard, a very serious student with a flair for dramatics, gave the answer.

He meant it too. He had just been reciting before a group of students. Hollywood. It didn't fit in with his academic plans to become a professor of English. When Howard, who is now under contract to Paramount, went home that evening, he learned that there wouldn't be enough money for him to take a graduate course in English that he had planned for the coming year. Without that he could not become a professor of English.

So, with some misgivings, he wrote a letter to the talent scout and said that he would like to reconsider the offer. Serlin was agreeable, and when the commencement exercises in June, 1934, Howard went to New York for a screen test. It was successful and he was given a contract. He reported at the studio in September, 1934.

Howard was born in Cleveland on April 14, 1913. His father, a graduate in dramatics of Carnegie Institute of Technology, had been unable to achieve his ambition to become an actor, so, as the next best thing, he became the agent for a firm which sells theatrical equipment.

Young Howard was educated in the public schools of East Cleveland. He was an excellent student and won a scholarship to the university. He continued his high grades at the university and was awarded a scholarship to the graduate school which he was unable to accept because of lack of funds for his maintenance.

Howard's hobbies are drawing and painting. He is five feet ten inches tall and weighs 150 pounds. He has blue eyes and brown hair. He likes the theatre. His first three months at Paramount were spent in study of the movie acting technique. His first part was in "Car 99". Other pictures in which he has played are ANNAPOLIS FAREWELL, SOAK THE RICH, BORDER FLIGHT.

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Despite the fact that Marsha Hunt had never appeared on the professional stage or in motion pictures, she was snatched up and signed to a contract by film executives while on a casual visit in Hollywood. This is something unusual for Hollywood - but then Marsha is unusual, too.

Marsha was born on October 17, 1917, in Chicago, but moved with her parents at an early age to New York City which she really feels is her home.

Her primary education was received in the public schools because, though her parents could afford tutors and a private school, they felt that these things are a bad influence for a child during its young days. Later, when ready for high school, she was entered in the Horace Mann School from which she was graduated at the age of sixteen.

At an early age, Marsha manifested a decided interest in dramatics. When she entered Horace Mann School she studied acting and rapidly rose to the leading role in the school play and the presidency of the dramatic club.

Upon graduation from high school, Marsha, bored with nothing to do, became a photographer's model. At the same time, she entered the Dora Irvine School of Drama, arranging her modelling schedule so that it wouldn't interfere with classes.

When the school closed for the summer Marsha, who planned to go to London to enter the Royal Academy of the Theatre, decided to visit an uncle in Los Angeles, before making the trip. It was on this visit that she was "spotted" by Paramount executives and signed to a contract.

Next to acting, Marsha likes music better than anything in the world. Her mother, who is a vocal accompanist and coach, taught her to sing and to appreciate good music. She goes to every opera that is offered. She loves to dance and go horseback riding. She is five feet, six inches tall, weighs 110 pounds, has deep blue eyes, dark hair and is quite slender.

Her recent pictures are: THE VIRGINIA JUDGE, GENTLE JULIA (Fox), DESERT GOLD, ARIZONA RAIDERS.

ARLINE JUDGE
(Paramount Player)

Arline Judge was born in Bridgeport, Connecticut, on February 21st, and was educated at the St. Agnes Seminary, Brooklyn, Urceline Prep School, New York, and one year at New Rochelle College, New York.

She considers it part of her education the fact that the late Jack Donahue taught her dancing. It was Donahue who gave her her first job, entertaining with a chair-dance routine at a shoe and leather fair in Boston. He next sent her to a stock company and then she returned to New York and played in vaudeville.

From there to several Broadway revues. It was in one of these revues that William LeBaron, now with Paramount but at the time with RKO, tested her and signed her to a movie contract. Under this contract she made a long series of pictures. Later, Fox signed her and cast her in more pictures. Paramount signed her for a number of pictures among them COLLEGE SCANDAL, SHIP CAFE and VALLIANT IS THE WORD FOR CARRIE.

Arline confesses a great passion for good food, and has collected menus ever since a trip to Europe at the age of nine. She weighs 99 pounds, stands five feet, two inches in height, has brown eyes, chestnut hair and tanned skin.

During the course of her movie career she met and married the director, by whom she now has a son, Wesley Ruggles. This child, she claims, is the biggest thrill of her life.

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ROSCOE KARNS
(Paramount Player)

Roscoe Karns conceived the idea of becoming an actor when he heard that an actress, playing in a nearby theatre, needed another man in her company. Roscoe applied for the part and got it. He toured with the troupe for several months and then branched out into bigger and better stock companies.

By that time he was an experienced actor. He had tasted not only the hardships of the theatrical profession, but he was getting a sip from the cup of success. Audiences liked the little fellow as a comedian, and it wasn't long before New York started hearing of him. There was a comedy role open in a play on Broadway and Roscoe landed it. Movie producers looked over the show, and as a result Roscoe was given many prominent movie roles.

Karns was born September 7th in San Bernardino, California. He attended Harvard Military Academy, in Los Angeles, as boarding student. Fascinated by the theatre, he regularly ran away from school, reporting to a small theatre for a job as usher. He also attended the University of Southern California.

Roscoe believes himself to be the only actor, his age or older, who never earned a dime outside of the show business. "Beau Sabreur" was one of his favorite silent picture roles.

When talking pictures came into favor, he was temporarily absent from the screen, playing a leading part in the stage hit, "The Front Page". Although he was in perfect physical condition, the terrific speed of this play wore fifteen pounds off him during its run.

Upon his return to pictures, he played in a long string of important features including "Night After Night" which starred George Raft. His performance in this picture was so outstanding that Paramount signed him to a long-term contract. Some of his more recent pictures are: FOUR HOURS TO KILL, WOMAN TRAP, BORDER FLIGHT.

ROSALIND KEITH
(Paramount Player)

When Rosaline Keith first came to Hollywood things didn't go so well. To be frank they didn't go at all.

And so this 17-year-old actress (this all happened in the early part of 1935) who had been on the stage twelve years, and who couldn't even make an assistant director turn to look at her the first time, decided that it was because she lacked glamour. She set out to learn about glamour and about a year later, she returned to the movie city for another try. Her hair was sleeker now, her eyebrows had grown in thinner and there was a seductive sway to her as she walked.

Within a short time, believe it or not, she got the leading role opposite George Raft in Paramount's "The Glass Key".

She decided to keep up the glamour idea and proceeded to buy a coyote, intending to walk along Hollywood boulevard with it on a leash - but it died.. Next she tried to get a honey-bear but it raised such a rumpus that the store proprietor wouldn't sell it. She now has an ocelot - a ferocious leopard-like cat as a pet.

Rosalind was born in Belleville, near St. Louis, Missouri and it was at the latter city she got most of her dramatic education. At five she was playing little princesses and Lord Fauntleroy's with local companies and then later made a name for herself with the Kendall Players, the St. Louis Theatre Guild and other companies playing the old faithful standby dramas.

She came to the attention of Paramount officials when her newly acquired glamour poured itself out of an almost obscure role in the Hollywood stage presentation of "Small Miracle". She made a test and came through a winner.

And that's the story of Rosalind Keith, who smiles glamorously by means of two large brown eyes. As a result of her performance in "The Glass Key" she signed a contract with Paramount in May, 1935. Her other recent pictures are: ANNAPOLIS FAREWELL, IT'S A GREAT LIFE, POPPY.

BILLY LEE
(Paramount Player)

Billy Lee, one of Paramount's newest contract child stars, was born in Nelson, Indiana, on September 12, 1930.

His father, Pete Schlansker, was a noted baseball player for more than ten years.

Last year the family moved to California, and little Billy was sent to the Meglin School for Kiddies. Here he was taught singing, dancing and acting. When the Paramount studios sent out a call for a little boy for the Zane Grey picture "Wagon Wheels", Mrs. Ethel Meglin, who personally developed Billy's talents, brought him to the casting office.

He was signed for the role immediately, and soon after the first few days' rushes were shown to studio executives, they signed the young player to a long-term contract.

Billy has dark brown hair, brown eyes, is three feet, three inches tall and weighs thirty-four pounds.

His Paramount pictures:

WAGON WHEELS
BEHOLD MY WIFE ✓
TWO FISTED
THE SKY PARADE
TOO MANY PARENTS
THREE CHEERS FOR LOVE

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MITCHELL LEISEN
(Paramount Director)

Mitchell Leisen was born in Menominee, Michigan, October 5, 1898.

One of his maternal forbears was Thomas Willett, second governor of Plymouth Colony, who came over in "The Swallow," the "Mayflower's" successor. Another was the first mayor of New York, following the Dutch administration.

His paternal great-grandfather was a beer-baron in Cologne, Germany. His offspring carried on the family tradition by remaining in the brewing business in Michigan. Mitch accordingly grew up in an atmosphere of plenty. He satisfied his craving for an art career by studying architecture at the Washington University, in St. Louis.

Deciding that commercial art was his metier, he went to Chicago to practice it, and, in time landed in the advertising department of a Chicago newspaper. Later, he was a draftsman for a firm of well known architects. This position he relinquished to drill recruits at the outbreak of the war.

The Armistice, followed by the 18th Amendment, found the Leisen family out of the brewery business, and young Mitchell looking for a real job. As he tells it, he came to Hollywood to act, but after a trial decided that acting wasn't his life's work.

Six months after his arrival in Hollywood, Louis Weber introduced him to Jeanie McPherson, and through her he met Cecil B. DeMille. At his very first interview, DeMille asked if he could design costumes. Leisen wasn't sure, but he found himself with the assignment to design all the costumes for the Babylonian scene of "Male and Female".

From designing costumes to becoming DeMille's art director was a short step for him. His association with DeMille was over a period of 12 years. In 1933 he assisted in the direction of "Tonight is Ours" and "The Eagle and the Hawk" at Paramount. His first solo directorial job was "Cradle Song" Dorothea Wieck's first Hollywood starring picture. His second was "Death Takes a Holiday". His most recent pictures are: FOUR HOURS TO KILL, HANDS ACROSS THE TABLE, 13 HOURS BY AIR, BIG BROADCAST AT 1937

BABY LeROY
(Paramount Player)

This is the biography of Baby LeRoy, who can't say "I remember when" ----

Born May 12, 1932 in Los Angeles, little LeRoy became filmdom's most famous baby when Paramount studios conducted a far-flung contest for orphaned or half-orphaned infants. There was need for a child who resembled Maurice Chevalier in "A Bedtime Story." And he was the baby.

Although the appropriate nickname of "Baby" is his only means of identity on the Paramount lot, his mother's mail box reads Winebrenner. But he won't be LeRoy Winebrenner until his good right arm starts throwing baseballs, by accident through convenient windows. That will be another five years or so, because Paramount has signed the child to a seven-year contract.

His vocabulary, now, is increasing rapidly and his footwork is steady and sure. His accomplishments, as biographical data goes, are not many, but he has made thousands of people laugh.

His reward from Paramount for turning up as the Chevalier baby consists of an insurance policy and the guarantee of a college education. After graduation his mother hopes he becomes an engineer but there are many who predict no bridge building for young LeRoy. Seasoned critics predict he will be one of America's best-known performers long before that time, with a rich future in motion pictures.

His pictures for Paramount: A BEDTIME STORY, TORCH SINGER, TILLIE AND GUS, ALICE IN WONDERLAND, MISS FANE'S BABY IS STOLEN, THE OLD-FASHIONED WAY, THE LEMON DROP KID, IT'S A GIFT, IT'S A GREAT LIFE.

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FRANK LLOYD
(Paramount Producer)

As the only three-time winner of Motion Picture Academy awards, Frank Lloyd, newly signed Paramount producer, today stands at the head of the film industry as a creator of both spectacle and romance.

Long identified in Hollywood for the scope and sweep of his pictures, Lloyd won the directional award for "Divine Lady" in 1928-29, and again for "Cavalcade" in 1932-33, while "Mutiny on the Bounty," which he also directed, has just been chosen the best production of 1935.

These achievements are based on a solid knowledge of both the stage and screen. Lloyd became identified with the English theatre when only 15 years old. He has been in Hollywood for 23 years.

Lloyd was born in Glasgow, Scotland, in February, 1889, and was educated in the public schools of England. The theatre was an attraction for him from childhood, and except for a brief period spent in Canada the dramatic world has been Lloyd's whole life. The future director of spectacles interrupted his theatrical work for a time to become a wire man for the Canadian government telephone company but he soon tired of this, and in 1913 he came to Hollywood.

At that time Hollywood was little more than a sagebrush-covered subdivision on the outskirts of Los Angeles, and the film industry was in its swaddling clothes. Cecil B. DeMille had just made "The Squaw Man" in Hollywood, but most of the cinema companies were still centered in the east.

Lloyd entered screen production by writing and directing one-reel pictures for Universal, and as his talents became known he graduated to the direction of features for Morosco-Pallas, Fox, Goldwyn, Joseph M. Schenck, Sol Lesser and First National.

Concentrating of his preference for stories with powerful dramatics Lloyd directed many of Hollywood's most famous early-day successes. Wider recognition came to him in 1922 when "Oliver Twist," which he directed, was

named on Film Daily's list of the year's 10 best pictures.

Lloyd won this distinction again in 1924 with "Sea Hawk," in 1933 with "Cavalcade," in 1934 with "Berkeley Square," and, of course, with "Mutiny on the Bounty" in 1935.

The son of a mechanical engineer, Lloyd is nearly six feet tall and bears little resemblance to the movie director of fiction. He is slow-spoken and never reveals irritation, but few directors can equal him in extracting the maximum dramatic value from a scene.

Lloyd and his wife and their daughter, Alma, who recently began a career as an actress, live in Beverly Hills and they have a ranch home near Whittier, a suburb of Los Angeles. The 45-acre ranch is Lloyd's hobby. He confesses that there is no money to be made in the venture, but that it's lots of fun. Lloyd also raises blooded Irish terriers.

Lloyd smokes cigarettes, reads detective stories and books on philosophy, and is superstitious about whistling. He has a distinct aversion to the song "Home Sweet Home," although he doesn't know why. His early ambition was to become a sailor, much as other boys have wanted to become railroad engineers, but the theatre soon superseded this desire.

Always an active participant in affairs of the Motion Picture Academy of Arts and Sciences, Lloyd was at one time its treasurer and he is now a member of the board of governors.

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HAROLD LLOYD
(Paramount Player)

Harold Lloyd was born in Buchard, Nebraska, a town of 300 citizens. As long as he can remember he wanted to be an actor and as a boy set that as his goal.

Lloyd's professional acting debut was made in Shakespeare's *Macbeth*. He was doing serious roles then! It was at Beatrice, Nebraska that a stock company looking about for home talent to fill in minor roles picked young Harold for the part of Fleance, Banquo's son. Harold only had to cry "Help! Help!" but stage fright just about got the best of him.

About this time he formed a friendship with John Lane Connor, leading man with the Burwood Stock Company, who had come, with his troupe, to Omaha where the Lloyds had moved. Connor taught Harold a great deal about makeup, and later was to take him under his wing as a sort of protegee.

In 1907, with the Burwood Company in Omaha, Harold played a nice role in "*Tess of the D'Urbervilles*." He had other small parts - then the season closed. Unfortunately a little while later, Harold's father was injured by a wagon. He collected \$6,000 though and with it decided to go to San Diego, California.

Harold helped his father run a pool hall and at the same time he assisted Connor, who was now situated in San Diego, with his dramatic school. One day the Edison Company applied at the dramatic school for talent to fill extra parts. Harold made up as an Indian and thus made his debut before the camera.

The stock company season closed and Harold had to resort to the movies for extra work. He met and became fast friends with Hal Roach and one day Roach astonished him with the disclosure that he was going to produce one-reel comedies. The first man he hired was Harold Lloyd.

At first the going was hard but finally Roach caught on but Lloyd quit when he discovered another player was getting more money than he was. He

next joined Keystone but it wasn't long before he was back with Roach again.

He threatened to quit again unless Roach let him play "a plain every day American boy" and with no funny clothes. Roach consented and Harold adopted his now-famous glasses. The new character was a success.

Bebe Daniels, his leading lady, went with Cecil DeMille and in scouting around for another he met Mildred Davis, who later became Mrs. Harold Lloyd. They worked in a long series of pictures. Sometime later Lloyd was posing for a comedy "still" when a bomb went off in his hand. For a time it was feared he was losing his eyesight but he recovered. He and Roach went to New York and signed a new contract with Pathe.

The day came when Mildred Davis gave notice that she was about to leave the Roach-Lloyd company to accept another offer. Harold stopped her by marrying her. Mildred retired from the screen and her husband found a new leading lady in Jobyna Ralston. His last pictures with Roach were "A Sailor Made Man," "Grandma's Boy," "Safety Last" and "Why worry."

After that he produced for the Paramount studios where he made "Hot Water" and after "The Kid Brother" and "Speedy."

The Lloyds built a new house in Beverly Hills and they have a winter place at Palm Springs. They have three children, two girls and one boy. And no family in Hollywood lives more quietly.

Of all the stars of those old days of custard pies and one-reelers, only Charlie Chaplin and Harold Lloyd are stars still. They have become Hollywood's perennial princes of comedy. They get more popular every year.

Lloyd's most recent picture was "The Milky Way" which he did for Paramount and he is expected to do another shortly.

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CAROLE LOMBARD
(Paramount Player)

The marvels of plastic surgery kept Carole Lombard's screen career from coming to a tragic end.

Some years ago the blonde Fort Wayne, Indiana girl, then a student at a private school of dramatic art in Hollywood, took a screen test which turned out so well that she was given a five year contract by Fox.

For a year she worked with that company, and although she looked upon herself as an amateur, managed to become quite popular with film fans.

Then came disaster in the form of an automobile accident which left her with a frightfully cut and torn face. For a time it seemed that she would be so disfigured that she could never appear before the cameras again.

A prominent plastic surgeon in California was called in to work on the case, however, and as the result of his skill, Miss Lombard now has no mementos of the crash to show.

But her Fox contract had lapsed during those months of treatment and she was faced with the necessity of earning money to pay her doctor bills. As the result she jumped at a chance to become a bathing beauty on the Mack Sennett lot, allowing herself to be chased for a year and a half by the wild waves and wilder comedians.

Tiring of displaying her trim figure in one-piece bathing suits, she left Sennett as have so many leading figures of the screen, and became a free lance artist, working in almost every studio in Hollywood before signing a contract with Pathe, as the result of her excellent work in "Me, Gangster," for Fox.

In the eighteen months she was with Pathe she played the feminine leads in a number of important productions. For a while after that Miss Lombard was the bird of passage of Hollywood, working with Paramount, Fox and

then again with Paramount. Among the first Paramount pictures she appeared in were "Safety in Numbers" and "Fast and Loose." It was her work in the two latter productions which led to her Paramount contract.

Carole is of English and Scotch descent. Her real name is Jane Alice Peters. She didn't like Jane because a "jane" in American slang is another name for "gal" or "doll". She chose Carole and a Hollywood studio pinned on "Lombard". She is five feet $4\frac{1}{2}$ inches tall, has blue eyes and gorgeous blonde hair.

She's acknowledged to be one of the smartest dressed women on the screen and yet she doesn't believe clothes are so vital off screen. She likes tight-fitting gowns, the kind that put her glamorous figure on display. Her favorite color is blue - but she likes white, too, particularly for evening wear.

The blonde star has a passion for star sapphires and recently bought one the size of a plum. She has a very infectious laugh. Sometimes after a scene is over on a set which has been a bit funny she starts to laugh and has the whole company doing it. She is considered a regular girl by all the studio workers because she is so friendly to everybody.

This Lombard girl is a good cook but hates to admit it. Visit her and she will cook anything from eggs to a full course dinner. She likes to wear men's pajamas to bed and you can rest assured she fills them out perfectly. She collects perfumes and has bottles of them standing row on row at home. She prefers a tub bath to a shower and there is always plenty of perfume on the water.

Some of her recent pictures are: HUMBA, HANDS ACROSS THE TABLE, THE PRINCESS COMES ACROSS.

ERNST LUBITSCH
(Paramount Producer-Director)

Ernst Lubitsch wasn't yet in his 'teens when he began to have ideas of the theatre. He loathed his duties as apprentice in his father's clothing store in Berlin and occasionally was guilty of a deliberate blunder, like scorching a pair of pants on the pressing table.

Just how the turning point in his career came about, Lubitsch doesn't recall. But one day in his late 'teens, Papa Lubitsch told him he had better take the chance offered him in a primitive movie studio where only comedies were being turned out at the rate of one a week. Comedy, it was considered, was the only office of the crude movies. Attempts to draw famous players into the studio failed. But the old Berlin Bioscope, with young Lubitsch as one of its insignificant staff, went on.

When experienced showmen refused to enlist with the movies, Lubitsch for all his minor age, became a figure of knowledge. His understanding of drama helped with the comedy; he played his 'cello on the sets for atmosphere music; he carried props; ground cameras, etc. Then, one day he got his comedy role. A week later the company declined to release the picture. It was terrible but Lubitsch got another chance, playing a graybeard and this time the picture was a success. He became one of the studio's favorite clowns.

Now, he resumed study of the theatre, while turning out four comedies a month. It was hard work, but Max Reinhardt took a liking to him. He gave Ernst small parts in his plays and Lubitsch enjoyed a reputation for versatility.

Then two years later, Reinhardt cast him in an important role in "Sumurun". It opened at the Savoy Theatre in London and was a conspicuous success. Lubitsch's star began to soar. As reward, they made Lubitsch a director-actor. It wasn't long before he began writing his own scripts.

In 1915 he began to direct feature pictures introducing symbolism and frequently acting in his own films. In 1918 he again went with Reinhardt for a year and later began to absorb the more mature technique of his master

in his film work.

Leaving Reinhardt at the close of the year, Lubitsch turned his back on acting forever, with but one exception. That was in his production of "One Arabian Night," when the proper actor to play the hunchback role was unavailable. Lubitsch donned the monstrous make-up and played the role himself.

In 1919 he directed Pola Negri in a picture and Hollywood began to notice him. In quick succession followed other Lubitsch masterpieces. He finally accepted the offer of UFA with which Paramount was affiliated in Berlin. Later he came to Hollywood and directed Mary Pickford in "Rosita".

The rest is familiar history, in which Lubitsch directed a string of successes and rode to international fame. With the advent of talking pictures he achieved even greater success. "The Love Parade" with Chevalier raised the director to new pinnacles.

Early in February of 1935 Lubitsch was made managing director of production for Paramount but later asked to be relieved of these duties because it didn't give him a chance to produce and direct his own pictures.

Some of his best known recent pictures are: MONTE CARLO, BROKEN LULLABY, DESIGN FOR LIVING, THE MERRY WIDOW (MGM). He acted as supervisor on Frank Borzage's recent Paramount Picture, "Desire", which starred Marlene Dietrich.

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IDA LUPINO
(Paramount Player)

Ida Lupino, (pronounced Lu-peen-o) comes of a theatrical family that goes back 250 years.

Her father, Stanley Lupino, is famous both in Europe and in the United States as a comedian and dancer on the stage. Her mother, Connie Emerald, also is a noted actress, having appeared opposite Stanley Lupino in many of his plays. They were together for two years in "Naughty Riquette" at the Cosmopolitan Theatre, New York.

Cousins are Lupino Lane, film comedy star who is well-known to American audiences, and Wallace Lupino, an English favorite. Barry Lupino is an uncle.

But don't give up. There is still a lot more to Ida's theatrical family heritage. Her grandfather, George Lupino, was celebrated as a pantomimist and dancer, as was his grandfather, George Lupino, Sr., before him. Her mother, who is here in Hollywood with her, has five sisters and two brothers on the stage.

It was, therefore, the most natural thing in the world that when Ida was a child, her thoughts turned to acting, and she was encouraged in every way by her talented parents, uncles, aunts and cousins.

Her father, Stanley, began to train her for the stage and screen when she was seven. He built a small but fully equipped theatre at the bottom of his large London garden and there put Ida and her younger sister, Rita, now thirteen, through the acting mill. He allowed them to play no child parts whatsoever, a sharp reversal of the usual practice of training children as thespians. He expressly forbade any of the elocution and poetry recitals characteristic of children of their ages. Instead, they were cast in this little nursery theatre as Juliet, Camille and other famous women of dramatic literature. They were sharply criticized and sparingly praised by their

their famous parents and relatives who formed their audiences during the first six years of their histrionic careers.

At the age of ten, Ida knew the complete roles of all Shakespeare's leading women by heart, and was already handling adult love scenes with the easy grasp of an experienced actress. Several years later, Lupino Lane, insisted that she be given extra work at the British International Studios, so that she would get the feel of film acting.

Less than a year later she was among 100 girls who applied for secondary role in "Her First Affair", directed by Allen Dwan, the American director, at Elstree, England. Dwan passed her over for the role being cast, but chose her for the lead. She was acclaimed by critics as a find.

Next, she was the heroine in "Money for Speed", opposite Cyril McLaglen, giving a dual performance as a sophisticated gold-digger, and as a sweet, innocent girl. Then she appeared in "I lived with You" opposite Ivor Novello in "Prince of Arcadia" opposite Carl Brisson, and in "The Ghost Camera" with Henry Kendall.

Meanwhile, in Hollywood, Paramount executives were seeking a girl to play Alice in "Alice in Wonderland". It was thought that Miss Lupino might qualify for the role. Instead, after her test she signed to a long term contract as a leading woman. This was in June of 1933.

Besides her beauty and charm - she has light hair, large violet eyes, oval face, and a cute slightly retroussé nose. Miss Lupino is a clever dancer, either ballet, tap or ballroom, plays the piano, sings, speaks French and swims. She is athletic, playing tennis and golf.

Her favorite amusement is giving impressions of Hollywood stars for the entertainment of her relatives and circle of friends.

She is five feet six inches tall in high heels, and weighs 100 pounds.

Her recent pictures are:

PARIS IN SPRING
SMART GIRL (WANGER)
PETER IBBETSON

ANYTHING GOES
ONE RAINY AFTERNOON
YOURS FOR THE ASKING

FRED MacMURRAY
(Paramount Player)

Fred MacMurray can't claim Kankakee, Illinois as his home town because he only stayed there a few weeks, but it's his birthplace anyway. He was born there on August 30, 1908.

His Father was Fred MacMurray, the noted concert violinist, and it just so happened they chose that town for a concert when the stork was hovering. After a few weeks there his parents moved to Beaver Dam, Wisconsin where they settled for a few years.

Here the younger MacMurray attended grade schools and high school. He also went to high school in Madison, the capital of the state. During his high school days, Fred won 10 letters for his athletic prowess in football, baseball, track and basketball.

He later enrolled at Carroll College in Waukesha, Wisconsin. After a year of university study, Fred went to Chicago to earn his own living. He had taken up the saxophone, much against his father's wishes, and before long he had a job with a dance band.

California was calling, and before many months MacMurray came to Los Angeles where he searched several weeks for a job before finally landing a saxophone position with the stage band at Warner's Hollywood Theatre.

In the meantime he had studied voice, and during his engagement he was featured as soloist on the stage. He registered at the Central Casting for screen extra work, but only did two or three days work.

In 1929, the California Collegians, a co-operative traveling orchestra signed MacMurray as featured soloist and saxophone player. They went to New York where they were booked into "Three's a Crowd", a popular musical comedy in which MacMurray was featured in a singing sketch with Libby Holman.

For five years, MacMurray was featured with the California Collegians and appeared regularly in New York's most popular night clubs. The band was booked for featured billing in Max Gordon's stage hit, "Roberta", where in addition to his singing, MacMurray was understudy to the leading man.

Paramount talent scouts watched him for several performances, called him to the office, a screen test was made in April, 1934, and he was signed to a long term contract.

MacMurray is six feet, three inches tall, and weighs 185 pounds. He has dark brown hair and brown eyes.

His pictures:

THE GILDED LILY
CAR 99
MEN WITHOUT NAMES
ALICE ADAMS (R.K.O.)
HANDS ACROSS THE TABLE
THE BRIDE COMES HOME
THE TRAIL OF THE LONESOME PINE
13 HOURS BY AIR
TEXAS RANGER

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HERBERT MARSHALL
(Paramount Player)

Herbert Marshall, English stage and screen actor, exemplifies the adage that the world will beat a path to the door of the man who makes a better mouse-trap.

Marshall had no idea of becoming an actor. He was not fired with any ambition to stalk across the stages of his native country, England, and make feminine hearts skip a beat in the process. His early life proves that he was determined to become a conservative British business man, but Fate had other plan for him.

Herbert was born in London, the son of Percy F. and Ethel Marshall. He was educated at St. Mary's College in Harlow, England, and upon graduation became an articled clerk in a firm of chartered accountants in London. Accounting didn't interest him, and he lost his job.

But the Gods of Fate which were to wed him to the stage and screen played their first card when Marshall was nineteen years old. Through a chance acquaintance, he became interested in the theatre. His first stage appearance was in "The Adventure of Lady Ursula", which was presented in Buxton, England. For the next two years, he played a succession of parts in other productions. Encouraged, Marshall went to London and won a role in "Browster's Millions".

The mouse-trap part of the story enters at this point. Marshall had had no experience on the London stage at the time when Cyril Maude wanted him for a part in "Grumpy" which the far-famed English character actor was taking on a tour of the United States and Canada. Marshall's lack of experience was offset by his smooth performance, a fact which intrigued Maude, who hired him.

War clouds were then forming over Europe, and upon his return from the foreign road tour, Marshall entered the British Military Service. He served during the duration of the war and was severely wounded. When the army demobilized, Marshall joined a stock company. For the next three years, he played a variety of roles.

In 1921, he left England and accompanied Marie Lohr on a Canadian and American tour. He returned to London in the early part of 1922, appeared in a succession of hit plays.

He went back to New York in 1925 to play several roles and then returned to England again for another two years of stage work, making a particular hit in "Interference".

The Broadway stage beckoned again in 1928 and Marshall played throughout the season in "The High Road". The next year he was offered a part in the London production of "Paris Bound" and accepted.

Marshall had played in one silent picture in England with Pauline Frederick during his varied stage career, but talking pictures opened a new field for him. Paramount signed him for a role in the Jeanne Eagles starring picture "The Letter", which was his first experience in sound films.

Subsequently he appeared in the Broadway stage production of "Tomorrow and Tomorrow".

His fine work in "The Letter" resulted in Paramount signing him for a role opposite Claudette Colbert in "Secrets of a Secretary", which was filmed in New York.

Marshall was appearing on Broadway in "There's Always Juliet" when Josef von Sternberg, director of "Blonde Venus" witnessed his performance. Negotiations were immediately begun to bring him to Hollywood to play the part of Dietrich's husband in that picture.

Marshall is a member of the exclusive Green Room Club and Garrick Club in London, and although he spends a great deal of time in America, he maintains a home in the English metropolis.

His most recent roles were in: GOOD FAIRY, ACCENT ON YOUTH, DARK ANGEL, IF YOU COULD ONLY COOK, TILL WE MEET AGAIN, FORGOTTEN FACES.

LEO McCAREY
(Paramount Director)

Leo McCarey has been described by Charles Laughton as "not only a great director, but in my opinion, the greatest comic mind now living".

That is high praise, but McCarey has attained it only after many years in the film industry.

The director is a native Californian, born in Los Angeles some 37 years ago. The McCareys are among southern California's best-known families. Leo's father, "Uncle Tom" McCarey, was for many years the leading boxing and sports promoter on the Pacific Coast. He staged many famous fights in the early part of the century at Vernon and Naud Junction. The elder McCarey is still one of the best loved characters in Los Angeles.

Leo was educated at Los Angeles high school and the University of Southern California. Since American football wasn't a favorite sport in those days, he played rugby. And he became one of the best amateur boxers on the Coast.

When he completed his law studies at the University of Southern California, McCarey went to San Francisco, where he entered the offices of Rufus Thayer, attorney for the Jacklin mining interests. Later in search of adventure, and in order to learn something about mining, he put in a year with pick and shovel in the Jacklin Montana mines.

He soon discovered that he didn't want to stick to law or mining so he returned to Los Angeles. For a time, he tried song-writing, but except for one song, "Why Do You Sit on Your Patio?", he had no real success in this field. So he decided to turn to motion pictures.

At first McCarey was advised to become an actor, since he is a handsome, robust chap. But he turned down the idea. He wanted to write and direct. Finally, he got a job as assistant to Tod Browning at Universal. And later, when he discovered that his mind ran toward comedy, he joined Hal Roach as a gag man and writer. He scored so strongly with that astute producer, who

was growing wealthy with the Laurel & Hardy and Our Gang Comedies, that when Roach left on a year's world tour, he confidently left his studio under Leo McCarey's supervision.

For a number of years Leo was associated with Roach. He had ample chance to carry out his comedy ideas by directing Laurel & Hardy and other comedy stars.

Since he joined Paramount over two years ago, McCarey has directed numerous big hits, with "Ruggles of Red Gap" hailed as his finest achievement.

McCarey is married to the former Stella Martin, with whom he fell in love while they were both attending Los Angeles High School. They have one child, Mary, 8 years old. The director is five feet, ten inches tall, has dark brown hair and brown eyes. He is fond of all sports, especially tennis and golf.

His recent pictures:

LET'S GO NATIVE

DUCK SOUP

SIX OF A KIND

KID FROM SPAIN (U.A.)

BELLE OF THE NINETIES

RUGGLES OF RED GAP

THE MILKY WAY

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ADOLPHE MENJOU
(Paramount Player)

Adolphe Menjou's reputation as one of Hollywood's best dressed men and one of the screen's most impressive wearers of uniforms and picturesque costumes, dates back to a foundation laid during his school days.

Menjou was born in Pittsburgh, Pa., Feb. 18, the son of Albert Menjou, French inn-keeper and linguist with nine languages to his credit, and Nora Joyce Menjou, an Irish girl.

In due time he was sent to Culver Military Academy, where he first wore a uniform and learned, among other things, the extreme neatness about his person for which he has attracted attention ever since.

At Cornell University, he became interested in theatricals, while studying mechanical engineering. As a member of the theatrical society, he wrote a college play which proved to be very successful. Following graduation, he tried being a farm hand but gave it up to try the stage as a member of a Cleveland stock company.

His first screen work was with Vitagraph, as an extra in a dress suit; a job he was very happy to obtain because he was in urgent need of the few dollars it paid. After considerable work in the extra ranks, he toured in vaudeville in a newspaper sketch, which was presented nine times daily.

There followed more important roles in a number of early Paramount pictures, including "The Amazons" in which he played a comedy Frenchman with Marguerite Clark.

At the outbreak of the war, Menjou enlisted as a private in the Cornell unit of the American Red Cross. Just before embarking for Italy, his company produced "Goodbye Bill" which was one of the biggest ever staged by a military outfit. He served on the French front until the Caporetto retreat, was promoted to a captaincy and transferred to the Alpine section, where he participated in the St. Mihiel Drive.

Returning to New York following the war, he became production manager for William Worthington, but soon returned to acting for the screen. Menjou's great opportunity came when Charles Chaplin cast him in "A Woman of Paris" with Edna Purviance. He made the most of it and forthwith established a reputation as a "man of the world" type actor.

He was given a starring contract by Paramount under which he made such well remembered features as "Forbidden Paradise", "Are Parents People?" "The Grand Duchess and the Waiter", "The King on Main Street", "Evening Clothes" "A Gentleman of Paris", "His Private Life" and many others.

With the development of the audible screen, Menjou made the first talking picture in the French language, "Mon Gosse de Pere". He also made "Amor Audaz" in Spanish and "Seeing Hollywood" in German - a succession of roles made possible by the fact that he speaks French, German, Spanish and Italian fluently.

Although by this time his popularity had declined to an extent, the prominent supporting role in which he appeared with Marlene Dietrich in her first Hollywood picture "Morocco", started him on the road back. His fine performance as the editor in "The Front Page" restored him to top position.

He went to London in 1932, made two pictures there and returned to Hollywood to several more Hollywood productions. Then came the part in "Farewell to Arms" with Gary Cooper and Helen Hayes at the Paramount studios which was hailed by critics the world over as superb acting.

His more recent pictures include: "The Trumpet Blows", Harold Lloyd's "The Milky Way" and "Wives Never Know".

Menjou has one brother, Henri, living in New York where he is engaged in the oil business. He is five feet, nine inches tall, weighs 153 pounds, has blue eyes and dark brown hair. He is married to Veree Teasdale.

GERTRUDE MICHAEL
(Paramount Player)

A piano prodigy at 12, a university law student at 15, and director of a radio station at 17, Gertrude Michael combines with an amazing variety of talents and interests a keen sense of humor which, together with her native Southern charm of manner, makes her personality felt.

In Talladega, Alabama, where Gertrude was born, she first attracted attention at 3 because of the ease with which she memorized verse and prose. She started playing the piano at five and by the time she was twelve she was giving concerts, and in the meantime, she had begun studying the violin.

At 14 she entered the University of Alabama law school, but a year of legal studies convinced her that this was not her forte. She continued her musical studies at Converse College and the Cincinnati Conservatory of Music, where she won a scholarship for five years' study in Italy.

Her father's death altered her plans to go to Italy and she started a little theatre movement in her community, and founded radio station WFDA. She did practically all the talking, piano-playing, singing and whatnot over the station.

Next she connected up with Stuart Walker's stock company and soon was giving leading roles. She remained with him a year and then headed for Broadway. In 1932 she got a part in "Caught Wet" because she could play Skriabin's "Symphony No. 1 in E Flat" and read dialogue at the same time.

Her first movie experience came "as a lark" at Paramount's New York Studio where she played a small part. Two other studios sought to make screen tests, but she returned to the stage. She finally accepted an offer of MGM to come to Hollywood for a test, with all expenses paid. She arrived with two bags expecting to stay a week, but she's never gone back east.

In December, 1933, she signed with Paramount. She plays the violin when she's tired and the piano when she's happy. She likes fast cars and intends to buy a speed plane. Her recent pictures are: FOUR HOURS TO KILL, LAST OUTPOST, TILL WE MEET AGAIN, FORGOTTEN PLACES, RETURN OF SOPHIE LANG.

LEWIS MILESTONE
(Paramount Director)

Lewis Milestone was born in Chisinau, Russia, and reared in Odessa. His parents wanted him to become a merchant in time and thus sent him to high school, with instructions that he be drilled in commercial arithmetic. But commerce was a dull subject to a boy who had creative instincts and who, at 16 had managed surreptitiously to work in such stage productions as Odessa occasionally saw.

His mother once saw him in such a play, carefully hidden he thought under a heavy black beard, but the maternal eye detected him and there was a consultation of parents that night. Something dreadful was going to happen, but not that night, for at this time (1914) the Turkish Navy chose to shell the city and Lewis was saved from a parental ordeal to suffer under a more serious one.

A few months later his parents sent him to the University of Ghent, in Belgium, and then to Berlin to study commerce, but Milestone became interested in the movies instead and he worked for a few weeks in a film laboratory until the pressure of war closed about him and he returned to Odessa, to run away a week later to embark for the United States by steerage.

He had hard going in New York for several months, but managed at the end of that period to obtain occasional jobs at the historic Fort Lee and Vitagraph studios, where he did everything from laboring jobs to the cutting of films. His great technical knowledge of film making was learned in those apprentice days when film specialization was unheard of.

Where other early cutters (film editors) were content only with the patching of film in reasonable sequence, Milestone approached the task more sensibly. He considered film as part of a dramatic whole -- a structure of plot, motivation and tempo -- whose smallest sequences were as important as the largest.

Thus he pioneered the details and pains-taking system of cutting which trims motion picture sequences an inch at a time until desired emotional and dramatic results are obtained. In very much the same manner a competent

magazine editor cuts out various words to strengthen a literary production.

A few weeks after the United States' entrance into the World War, Milestone joined the army propaganda bureau -- division of motion pictures. And there he worked with two other men who were destined to become leading film directors -- Josef von Sternberg and Richard Wallace.

The war tied him up for approximately two years. At the termination of his job, he left for Hollywood, where he became a film editor for Universal.

The directorial bee buzzed about him in 1924 and he made some very fine pictures which were handicapped by insufficient finances and actors of real ability. However, his reputation for success even with these productions grew so that he was assigned "Two Arabian Nights", one of the most successful pictures produced in 1927.

Then in rapid succession he made a series of screen successes including Emil Jannings' "Betrayal" and in 1930 one of the mightiest pictures ever produced "All Quiet on the Western Front", which was adjudged the best picture of the year.

Since then Milestone has limited his work, choosing to carefully prepare his story rather than rush into production with an uncertainty. Following "All Quiet" he directed "Front Page" for which he received high honors in 1931.

His great technical experience as a cutter has made him the most exact director in the business. He rarely overshoots his pictures. He arranges his scripts so that few sequences or scenes are wasted in the final arranging and editing of the film. His most recent pictures are: PARIS IN SPRING, ANYTHING GOES, GENERAL DIED AT DAWN.

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LLOYD NOLAN
(Paramount Actor)

Lloyd Nolan has the distinction of having played, in succession, one of the biggest hits, and one of the shortest-running plays, in New York history.

The hit was "One Sunday Afternoon," in which he played the lead for 43 weeks. His next engagement was "Ragged Army," which lasted just two performances.

"And that," he explains, "is a fair sample of my entire career to date."

Nolan was born in San Francisco, August 11. He went to Santa Clara prep school for five years, and then entered Stanford. He flunked out at the end of his first year, and worked his way around the world on a boat. He distinguished himself as a sailor by running the tramp steamer on the rocks in Marsailles, and when the boat docked in New York, it burned.

He returned to Stanford to resume his education, majoring in English. One summer he and another college student, Arnold Baily, now an aviator in New York, did a vaudeville act, but Nolan had no real theatrical experience until 1927, when he came to the Pasadena Community theater. Here he worked with Victor Jory, Helen Brooks and others who have since become famous in theatrical circles.

After this experience he worked for Edward Everett Horton in the "Queen's Husband;" at the conclusion of the run of the show Nolan decided New York was waiting for him with open arms, and headed East. He happened to meet Worthington Minor, famous as the stage director for the Theater Guild, and Minor got him a part in a road company of "The Front Page." He understudied Roger Pryor, who had the lead, and also played the part of Kruger, the lazy reporter.

When the show returned to New York from its tour, Nolan went to Cape Cod, where he worked as a stage hand in the "Donnis" theater. Here he met Alice Brady, Edith Barrett and Sir Guy Standing, the latter now a Paramount contract player. Bette Davis was an usherette at the theater.

Tiring of stage handing, he turned actor, and came to New York with the "Cape Cod Pollies," which proved a quick flop. Nolan next went to Hoboken, where he played the hero in the revival of "The Blue & The Grey, or War is Hell," which ran

6 $\frac{1}{2}$ weeks.

Nolan next went to Cleveland where he played in stock with Helen Hayes and Pat O'Brien, and did a road show, "High Hat," with Edna Hibbard. He quit this to return to Cape Cod for the summer.

The following winter he was in New York again, in "Sweet Stranger." He played an office boy. The stenographer was Mell Efrid, who later became Nolan's wife.

Then came another season of stock, this time in Detroit, where Nolan played with Wallace Ford in "Bad Girl," and "Torch Song." He then went to Cape Cod again for the summer, and returned to New York to play the juvenile part -- his first, by the way --- with Lynne Fontaine and Alfred Lunt in "Reunion in Vienna."

Following another summer in Scarborough, Nolan went into a new musical in New York, "Americana," which had a 12 week run. He followed this with "One Sunday Afternoon," which ran 43 weeks, and in which he made his first big hit.

Last February he worked two performances in "Ragged Army," and when this flopped, he went into "Gentlowoman" which ran two weeks. Paramount then tested the young actor, and brought him to Hollywood under contract in July, 1934.

Nolan is 5 feet 10 $\frac{1}{2}$ inches tall, weighs 176 pounds, has brown hair, and brown eyes. He likes all forms of outdoor sports, particularly swimming.

His most recent pictures are "Big Brown Eyes" and "The Texas Rangers."

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JACK OAKIE
(Paramount Player)

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Jack Oakie, native son of Sedalia, Missouri, has had an eventful career. Upon his graduation from De La Salle High School in New York City, he "went into Wall Street" -- as a very lowly clerk in a very busy office. He didn't do much work but he gave everybody in the place a lot of laughs.

His reputation as a smart-cracking humorist spread afield and when Ray Leslie, society impresario, started to cast for the Junior League Follies, she suggested a stage partnership that endured up until 1927. Together as a team, they played in many of Broadway's successful musical comedies - filling in between times with vaudeville bookings.

He decided to try his luck in Hollywood. Nothing happened. For weeks and weeks nothing happened. Then one day, hunting a job at one of the studios Oakie saw Director Wesley Ruggles on the other side of the street. Ruggles was just about to start a picture, a fact Oakie well knew. He rushed up to the director and greeted him as though they had been life-long friends.

Maybe Ruggles was surprised. Maybe alarmed. In any event he promised Jack three days work. Those days stretched into three weeks, at the end of which time Ruggles placed Oakie under personal contract, an unusual procedure. Later, and frequently, Ruggles had reason to doubt his judgment. It was eight months from that time until Oakie got his second "break". That was when Paramount cast him in Clara Bow's starring picture, "The Fleet's In". At the end of that production the company signed him to a contract.

Off the screen he is no different than on. He's out for the laughs -- and gets them. He recently married Venita Varden, a dancer, after years of bachelorhood. He is devoted to his mother and takes her every place. He has blue eyes and brown hair, and is five feet, ten inches tall.

His most recent pictures are: COLLEGIATE, BIG BROADCAST OF 1936, FLORIDA SPECIAL, TEXAS RANGERS.

LYNNE OVERMAN
(Paramount Player)

Lynne Overman accidentally became a movie actor. He had a record of more than 20 stage plays behind him, when a chance visit to Hollywood brought him a Paramount contract.

Overman was born in Maryville, Missouri, September 19, 1887. He started earning his own living when he was 12 years old, as a race track jockey. He rode the horses in the summer meets, and went to school in the winter. When he was 18, he became too heavy to ride and looked around for something to do. Acting impressed him as an easy job and he landed with a minstrel show. He toured with them for two years.

From this start he went into stock, and played in various cities, finally winding up in Seattle almost broke. He and a friend bought a stereopticon machine, and set forth for Alaska. The idea was that the friend would operate the machine with its colored slides, and Lynne would sing. The venture wasn't any too successful and Lynne was soon broke again. He got a job in a dance hall as an entertainer and nine months later had enough money to get back to the States.

He landed in vaudeville, toured around for a while and eventually got to New York where he appeared in his first Broadway play in 1916. When the war broke out he joined the Navy. After the Armistice, he returned to New York and divided his time between Broadway and London until 1933, when he went to Hollywood.

An enterprising agent arranged for a screen test. But Overman discovered that while he was making the test, another actor was being hired for the part. Disgusted, he promptly boarded the train for New York and just as he got there he got word from Paramount that they had seen his test and wanted him back in Hollywood immediately.

Lynne was a little dazed, but he packed his bags and returned and went to work. His first picture was "Little Miss Marker" which starred Shirley Temple. He did such a swell job the studio cast him for bigger parts.

His recent pictures are: BROADWAY BILL, PARIS IN SPRING, TWO FISTED, COLLEGIATE, POPPY.

Gail Patrick stands alone -- the only campus belle who ever made good in Hollywood.

Usually, the girls who reign at junior proms and are selected as "Queen of Beauty" for the senior year book, marry a football hero and settle down to obscure and dutiful motherhood. Gail, whose campus accomplishments were about the equivalent of the honors just cited, failed to pursue that route. Instead, she landed in Hollywood and after three years of featured roles is playing featured leads at Paramount.

As Margaret Fitzpatrick, Gail made her earthly debut at Birmingham, Alabama. Her father, now dead, was born in Ireland. Her mother, descended of a long line of Southern forebears, is with her in Hollywood.

She went to grade school and high school in Birmingham, then to Howard College. Her aim was law, and eventually the governorship of Alabama -- but instead she's a movie star.

Howard College conferred upon her the degree of Bachelor of Arts and she Matriculated in law at the University of Alabama. For fun she entered Paramount's nation-wide "Panther Woman" contest. She was not cast in the role but obtained long term contract, nevertheless. And the first thing she did after establishing herself in Hollywood, was to bring Dick -- the younger of her two brothers -- to the Pacific Coast and enter him at the Drew preparatory school in San Francisco, to equip him for an appointment to Annapolis.

She is a perfume enthusiast; likes to take a brace of pistols out into the desert and shoot at targets; she rides, swims and plays a good game of tennis. Gail is five feet, seven inches tall, has black hair, black eyes, and a sparkling smile.

A scholarship is waiting for her at the University of Alabama if she ever cares to return to classes. Her more recent pictures are: MISSISSIPPI, NO MORE LADIES (MGM); SMART GIRL, WANDERER OF THE WASTELAND; PREVIEW MURDER MYSTERY, EARLY TO BED.

ELIZABETH PATTERSON
(Paramount Player)

Born in the little town of Savannah, Tennessee, Elizabeth Patterson was the daughter of Judge E. D. Patterson and comes from a long line of lawyers. She was educated at Martin College in Pulaski, Tenn., and later attended Columbia Institute. At both institutions she appeared in amateur theatricals although she had been to the theatre but once because of her family's objection to the stage.

Upon graduation, she announced she wanted a theatrical career and her parents decided to send her to Europe in the hope she would forget her aspiration. Instead, the trip had the opposite effect. While abroad, Miss Patterson attended all the classical plays in Paris and other cities with the result that her ambitions became even more firmly rooted.

Returning to Savannah a year later, she took a small inheritance she received and left for Chicago to attend a dramatic school. Her family threatened but Miss Patterson was adamant. Her first opportunity came when she joined Sir Philip Ben Greet's Shakespearian company. For three seasons, she traveled with the company, appearing in 23 different roles. Her next step was the Washington Players in New York and then the Stuart Walker Stock Company in Cincinnati. In the latter city she met Booth Tarkington who recommended her for an important part in his new Broadway play.

This was followed by several other hits and then MGM brought her to Hollywood to appear in a number of silent pictures. She didn't like silents and returned to Broadway for more plays. Then came the talkies and Fox brought her back to Hollywood again. She stayed this time doing very well as a free lance player.

Paramount signed her after she appeared in "Men Without Names". Some of her recent roles have been in SO RED THE ROSE, HER MASTER'S VOICE, TIMOTHY'S QUEST, SMALL TOWN GIRL (MGM), THREE CHEERS FOR LOVE.

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FURNELL PRATT
(Paramount Player)

Furnell Pratt was born in Bethel, Illinois and when he was 10 years old moved to California with his parents. Following his high school graduation, he entered the University of Southern California and played on the football team. Later he attended the University of Pennsylvania.

Possessed of a good singing voice, his ambition was to become a grand opera singer. He joined a second rate company and remained with it until it stranded near New York.

Then came his experience in getting into the wrong theatrical office and landing the job that led to a career in drama, musicals and in pictures.

He played his first important dramatic role in "Strongheart", with Robert Edeson. Then he was signed by George M. Cohan and Sam Harris and remained with them for 10 years, playing a variety of roles, both in dramas and musicals, many of them being especially written for him.

Pratt fought in France during the World War and, when he returned to the United States, resumed his career. In 1928 he went to Hollywood and obtained his first motion picture role in "Alibi". Since that time he has played in more than 30 films, establishing himself as one of the best character men on the screen.

Pratt had, until this year, never been under a long term contract to a studio, preferring to free lance, but recently he signed with Paramount. His hobby is motoring; fond of all outdoor sports; was, at one time, an expert boxer.

Height 5 feet 11 inches; weighs 170 pounds, has gray hair and blue eyes. One of his most outstanding roles was in "The Trespasser" which was Gloria Swanson's first talking picture. His more recent roles have been in CASINO MURDER CASE, NIGHT AT THE OPERA, DANCING FEET, \$1,000 A MINUTE.

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The fourth career attempted by George Raft, that of a dramatic screen actor, is bringing him the fame and international renown which the others failed to produce.

Before becoming an actor, Raft was a boxer, a professional baseball player and a dancer. Although he achieved fame as a dancer, his screen career has surpassed by far that success.

He came to the attention of Paramount executives as a result of his portrayal of the gangster in Howard Hughes' "Scarface" and was given a similar role in "Dancers in the Dark" with Miriam Hopkins and Jack Oakie. As a result of almost stealing this picture, he was placed under long-term contract.

Raft was born in New York, September 27, on Forty-first Street, between Ninth and Tenth Avenues, of German and Italian parentage. His German grandfather was in the entertainment business and introduced the merry-go-round into this country. He also prospected for gold in the early days of California, making several small strikes.

In New York, Raft attended Public School No. 169 and later went to St. Catherine's. During his school days and during summer vacations he worked as an electrician's helper at the munificent salary of four dollars a week.

A retired pugilist named Bert Reyes had a ring set up in a vacant lot near George's home and the boys of the neighborhood watched the professionals working out and often staged bouts of their own.

When he was fifteen George decided to become a boxer. He was a bantam weight and during the next two years fought in the leading clubs of New York without particular success. In twenty-five bouts he was knocked out seven times, and after his last beating quit the game to avoid permanent mutilation.

George next tried professional baseball as a career. He was signed as an outfielder on the Springfield (Mass.) Eastern League team but was dropped after two seasons because his batting average didn't compare favorably with his fielding average.

On his return to New York he decided to make use of his hobby of dancing so he secured employment at Churchill's and Rector's hoofing at the tea dances.

George then tried playing in stock companies in small towns in various parts of New York State but returned to New York to go into musical shows with Elsie Pilcer as his partner. This partnership lasted four years. Among the shows he danced in were "Gay Paree," and Ziegfeld's "Palm Beach Nights," which played the winter in Palm Beach and then opened in New York.

Europe came next. George accepted an itinerary that took him to all the world capitals. He was the highest paid American dancer who ever had tripped the light fantastic for European audiences. He became famous as one of the world's fastest dancers. On one occasion he split headline billing with Lazimova.

While in London he met the Prince of Wales and taught him new dance steps. In appreciation the Prince gave Raft a cigaret lighter which he still treasures.

On his return to New York George danced in virtually every night club and motion picture theater.

George met Rowland Brown, the director, in New York and several months later Brown sent for him to come to Hollywood to enact a role in "Quick Millions." Against his better judgment Raft made the move. He next played in "Hush Money," but it was his gangster portrayal in "Scarface" that brought him recognition and his role in Paramount's "Dancers in the Dark" which led to his Paramount contract.

George Raft is five feet ten inches tall, weighs 155 pounds, has an olive complexion, black hair and brown eyes.

His hobbies are baseball and prize fights and in the way of literature he prefers realism to romance and biography to fiction.

His recent Paramount pictures are: BOLERO, RUMBA, THE TRUMPET BLOWS, LINEHOUSE NIGHTS, THE GLASS KEY, SHE COULDN'T TAKE IT (Col.), IT HAD TO HAPPEN (Col.), YOURS FOR THE ASKING.

MARTHA RAYE
(Paramount Player)

Because her father and mother, known as Reed and Hooper on the stage, were travelling from place to place, Martha Raye was born in Butte, Montana, and became a trouser when she was 3 years old, appearing in the act with her parents.

When she was 16 Martha left them and in Chicago joined Paul Ash's orchestra, with which she sang and did comedy for more than a year. Then she joined Benny Davis, song-writer and master of ceremonies, in an act. Later she appeared in an act embracing six youngsters, the other five being Jackie Heller, Hal LeRoy, Sunny O'Dee and Buddy and Vilma Ebsen. Martha sang and danced and did the comedy lead.

Next she decided to try vaudeville alone and toured the Loew circuit. Afterwards she joined Will Morrissey, vaudeville comedian, with whom she remained three years.

She was, at one time, a member of Earl Carroll's "Sketch Book" company and at another, was with Lew Brown's "Calling All Stars." Both important New York musical revues.

Martha was doing an act at the Trocadero Cafe in Hollywood when she was discovered by Norman Taurog, Paramount director, who chanced to be dining there. He communicated his find to Benjamin Glazer, producer of Bing Crosby's "Rhythm on the Range," at the Paramount studio, and Martha found herself portraying the comedienne lead very successfully in this Crosby picture, with Taurog handling the megaphone.

She speaks Italian and Spanish as well as English. Height: 5 feet 4 $\frac{1}{2}$ inches, weighs 126 pounds, has dark brown hair and china blue eyes.

Her latest role is in "Big Broadcast of 1937".

JANE RHODES
(Paramount Player)

Jane Rhodes did not seek a place in motion pictures. Instead it sought her and before studio executives had even seen her.

It all came about when talent scouts at the Paramount studio heard her voice during a radio broadcast. The voice so intrigued Jack Votion, head talent scout, that he sent for her and she proved more appealing even than her voice had indicated. An audition and screen test resulted in a contract which she signed in July, 1935, while still attending school in Los Angeles.

Miss Rhodes is still in her early 'teens and attends both the high school and the dramatic school at the studio.

She was born in Rockford, Illinois, on April 24 and was scarcely out of her kindergarten class before the family moved to Berkeley, California. She made her initial radio broadcast on a children's program in that city. During the ensuing 18 months she did considerable radio work after school hours. Then the family moved back to Rockford where she continued school work and broadcasting, besides singing at a local theatre.

Again the family migrated to the Pacific coast and this time settled in Los Angeles where Jane entered high school and continued her radio work. In 1935 she became so much in demand for radio that she enrolled in the Lawler Professional School.

It was while she was broadcasting over a large local station that Votion heard her and made arrangements for the interview that led to a contract. She made her screen debut by playing Herbert Marshall's daughter in "Forgotten Faces".

Jane prefers dramatic roles with a touch of comedy. She is taking French lessons from a private tutor. Lives with her mother in a modest Hollywood cottage. She's five feet, 4 inches; weighs 118 pounds, has chestnut hair and blue eyes.

CHARLIE RUGGLES
(Paramount Player)

If the plans of Charlie Ruggles' family had carried through, the versatile screen player would be dealing out pills and prescriptions to ailing patients instead of laughs and thrills to movie audiences.

Ruggles was born in Los Angeles where his father was engaged in the wholesale drug business. At 15 his family decreed that he should become a physician. In preparation for this career he studied chemistry and worked in his father's establishment.

But an acquaintance was connected with the theatre and he painted a glowing picture of life behind the footlights. Fired by this, Ruggles abandoned the drug business, travelled to San Francisco and secured a small role in a stage production. After this appearance, he played in stock in both San Francisco and Los Angeles and toured California several times with road companies. An interesting phase of this period is the fact that he played old men and other character roles for eight years before he donned the make-up of a juvenile.

Later Ruggles joined the Oliver Morosco forces and made his first appearance in New York in "Help Wanted." Then came a long series of Broadway plays. Charlie's first screen appearance came through the Morosco Producing Organization. These films were made in Hollywood and released by Paramount.

Plays still took up most of his time though, until the talkies came in and he was chosen to play the role of the drunken reporter in Paramount's "Gentlemen of the Press" which was filmed in New York. Ruggles scored a personal triumph and was signed by Paramount to a contract and before long he was in Hollywood again-- but this time to stay.

In addition to his acting success, Ruggles has won fame as an outstanding handball player. For several years he held the championship of the Los Angeles Athletic Club, won the title at the New York Athletic Club, and has ranked in national tournaments. He is also an expert boxer and swimmer. Ruggles' more recent roles have been in: ANYTHING GOES, EARLY TO BED and WIVES NEVER KNOW.

WESLEY RUGGLES
(Paramount Director)

Wesley Ruggles, one of the top-flight directors of the motion picture industry, reached his position of prominence through nineteen years of unrelenting hard work.

He was born in Los Angeles June 11, the son of Mr. and Mrs. Charles S. Ruggles, non-professionals. When he was of kindergarten age, the family moved to San Francisco, and there, even during his grammar school days, his interest turned toward the theatre.

As soon as he could manage to make the connection, he became a stock player and played successive engagements in every major Pacific Coast City. He even at one time during this phase of his career organized "Ruggles Minstrels", and took it on a tour of the coast until it stranded without funds.

He obtained his first job in motion pictures in 1914 with the Mack Sennett Keystone company. For three years following, he tried in turn almost every job a studio can offer: property man, film editor, assistant director and finally director.

When the United States entered the War, Ruggles enlisted as a private in the Signal Corps. Two years later, after service in France, he was discharged as a first lieutenant. He returned to Hollywood and joined the Vitagraph company as a director for Alice Joyce.

Subsequent silent pictures which helped his career were "The Plastic Age", "Silk Stockings", and "Finders Keepers". He "discovered" Jack Oakie for the latter picture and for some time had Oakie under personal contract.

Wesley Ruggles is a brother of Charlie Ruggles, Paramount comedy favorite.

His outstanding recent directorial accomplishments are:

CIMARRON	COLLEGE HUMOR
I'M NO ANGEL	THE GILDED LILY
ACCENT ON YOUTH	THE BRIDE COMES HOME

ELIZABETH RUSSELL

(Paramount Player)

Refuting the theory that beautiful girls are not particularly intelligent comes along one Elizabeth Russell, who at 18 had established herself as a leading photographic model and advertising executive.

Miss Russell, recently signed on a long-term contract by Paramount Studio, was born in Philadelphia, but, when 2, was taken to a small farm near Morristown, N. J., where she got plenty of the exercise, good air and food which was later to aid her statuesque beauty.

Excelling in all sports when a youngster, Elizabeth grew up in entirely normal fashion, attending public and high schools like others. When her father's health necessitated a move to Philadelphia, she promptly got herself a job modeling at the age of 17. She had numerous jobs along these lines and then became the youngest buyer in New York, making the jaunt between there and Philadelphia regularly. She also entered advertising at this time, writing copy and supervising accounts.

Too much work brought on a nervous breakdown so for three months Elizabeth joined her family in Atlantic City. Recovered, she returned to advertising. Her beauty attracted the attention of Edward Steichen, noted photographer, who sent her to John Powers for an interview. Greatly taken with her appearance, Powers made her one of New York's most popular models. Thus she entered a period of intensive posing for such noted artists as James Montgomery Flagg, Arthur William Brown, Russell Patterson, McClelland Barclay, Jefferson Machamer and others. It can truthfully be said that no model enjoyed Miss Russell's prestige at this time.

It was only natural that Elizabeth should be recruited for films. Her first few offers she refused because she thought she could not act. Paramount's talent scout, Oscar Serlin, finally convinced her she had a rightful place in the movies, however, so she agreed to a test which proved successful and was signed by Paramount.

She is 5 feet 8 inches tall, weighs 118 lbs., has blue eyes, is a natural blonde and was born August 2. Her first picture was; GIRL OF THE OZARKS.

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ALFRED SANTELL
(Paramount Director)

Born in San Francisco, Alfred Santell received his schooling there and prepared for a career as an architect. Los Angeles seemed the best place to open his offices so upon his graduation from Hopkins School of Art he journeyed there. About this time a desire to write began to manifest itself and he sold his first story to the Old Lubin Motion Picture Company. Officials of the company offered Santell a contract as a scenario writer. He decided to forsake architecture for films.

A short time later the Kalem Company came along with a larger offer and Santell moved over to their lot. While working for Kalem, he built the first movie studio in Culver City. Next he joined Mack Sennett as a writer. This was followed by jobs with Pathe and the American Film Company. It was with the latter company that he began to direct comedies. He later returned to Kalem to direct series of two-reel comedies.

When Kalem disbanded, Santell went with Universal which was known then as the National Film Company. War broke out and he enlisted, but the armistice was signed while he was in Mid-Atlantic. Upon his return Santell again joined Universal only to leave shortly afterwards to join C.B.C. Company, now Columbia.

From there he went to F.B.O., as RKO was then called, and later signed a contract with First National. Fox was his next move and just before Paramount signed him recently he directed for RKO.

His first assignment with Paramount was the Charlie Ruggles-Mary Boland picture, "People Will Talk". Santell is married and lives in a Spanish home in Beverly Hills, that is famous for the barbecue dinners he gives in the outdoor patio.

Randolph Scott was born at his family's country place near Orange, Virginia January 23. His father was an administrative engineer. None of his family had ever been on the stage, although his two sisters both studied for a musical career in Europe.

Scott received his high school education at Woodberry Forest, a preparatory school for the University of Virginia, at Orange. Here he engaged in musical work as a member of the glee club, in musical productions and in stringed instrument orchestras.

He entered Georgia Tech to study textile manufacturing and played a year of football as end under Coach Reisman. During this season he sustained injuries which kept him from future gridiron work.

Scott then went to the University of North Carolina. He gave up his collegiate career for a tour of Europe, spending a year in travel.

Returning home, he started to work with his father in engineering. After two years, however, he decided to see Hollywood and perhaps get a chance at film work.

Arriving in Southern California, he joined the Pasadena Community Playhouse group where for eight months he appeared in plays under the direction of Gilmor Brown and his staff.

His work there won him the juvenile lead opposite Dulcy Cooper in "Under a Virginia Moon", in which Percy Haswell (Mrs. George Fawcett) was starred at the Hollywood Vine Street Theatre.

He remained at this theatre for the juvenile role of a collegiate pugilist in "Oh Judge", musical comedy.

From this part he went with Leo Carrillo and Dorothy Burgess into "The Broken Wing", at the Hollywood El Capitan, playing the romantic lead of the young aviator.

Seen by Paramount executives in this latter play, he was given a screen test, which resulted in his contract.

Scott, of the athletic type, is six feet two inches tall, weights 185 pounds and has light brown hair and hazel eyes.

His recent pictures are: ROBERTA (R.K.O) SO RED THE ROSE, FOLLOW THE FLEET (R.K.O.) and SUDDEN DEATH.

(Paramount Player)

Alison Skipworth, a name to conjure with for more than a quarter of a century on Broadway and the London stage, was born in London, England, on July 25. She was educated by private tutors. Possessed of a fine contralto voice, she studied for a professional career from earliest girlhood, and obtained her first engagement as Marie Temple's understudy in "The Artist's Model".

Daniel Frohman, American producer, saw the operetta and heard Miss Skipworth during one of his trips to London, and arranged to present it on Broadway. Miss Skipworth was signed as prima donna.

The ship that brought her to New York docked at noon on a Christmas day. The opening matinee of "The Artist's Model" was scheduled for two o'clock. The English actress was rushed to the old Broadway theatre without even having an opportunity to unpack her luggage, literally hurled into a makeshift costume, and told to convince an American audience that she was good.

The next morning she found herself the new toast of Broadway, acclaimed alike by the public and the critics. When the show closed its long run, Miss Skipworth became a member of the old Frohman Stock company. She remained with this organization for many years, appearing in more than 100 plays with the leading stars of the period.

Looking back at her footlight career, Miss Skipworth considers "The Swan" in which she shared honors with Eva Le Gallienne as her favorite play. John Robertson Cole, who produced the play, sold it to Paramount and supervised the filming, marking what is said to have been the first production transferred directly to the screen from the stage without altering the script. Miss Skipworth made her screen debut in this silent picture.

Returning to the stage for six more years, she next faced the camera in "The Circle". Other silent pictures include "Raffles", "Du Barry". Paramount placed her under contract with her role in "Sinners in the Sun". Some of her more recent pictures are: DEVIL IS A WOMAN, SHANGHAI, DANGEROUS, PRINCESS COMES ACROSS.

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SIR GUY STANDING
(Paramount Player)

Sir Guy Standing was born in London, England, the eldest son of Herbert Standing, English actor. Herbert Standing was one of four brothers in the Standing family to embark upon stage careers. He came to the United States many times, Sir Guy's first trip to Los Angeles having been when he was three. Herbert Standing was in early pictures.

Sir Guy is the brother of Wyndham, Darrell and Jack Standing, all actors, the former two have appeared in pictures.

At the age of fifteen, Sir Guy decided to make his own way in the world. He got a part in a Christmas pageant at five dollars a week, which lasted only six weeks. Next, he signed for work with a stock company, much against his father's advice who told him he would find himself penniless far from home and have to write for money.

Herbert Standing's prophecy came true, with the exception that Sir Guy did not write home for money. Instead, he shipped on a coaler for London. The five-day trip stretched into several weeks due to violent storms. Once home, the boy was scolded by his father with the result that Guy immediately returned to the sea. Thereafter, for four years, he was both a sailor and an actor. He would act when he could and, when idle from the stage would go to sea.

His first real stage part was at sixteen. At seventeen he played Lord Heatherdown in "A Million of Money" at Drury Lane. He then joined Mrs. Bernard Boero's company for her American and Australian tours, arriving in New York at nineteen. Thus began a colorful stage career.

After seventeen years of stage roles in the United States he returned to England for stage work there. Four years of this and he again returned to New York in 1913. In 1914 he signed a contract with Famous Players (forerunner of Paramount) to star on the screen and was preparing for his

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first role when the war broke out. He returned to England with the understanding he would come back to Hollywood to fulfill his contract after the war was over.

But the War lasted five years and Standing became a Commander in the British Navy. In June, 1919, he was created a Knight Commander for his services to the Empire.

It was then that Sir Guy decided to retire from the stage. He was one of a syndicate which bought up all the motor transport equipment which the United States left along the Rhine. They later took over the British War motor transport. He was nine years in this business.

Five years ago, he planned to visit the United States on a vacation. Gilbert Miller persuaded him to return to the stage. He appeared in a number of important plays on Broadway and on one of his tours reached Los Angeles where he met Albert Kaufman, an old friend who was connected with Paramount. Kaufman suggested that he sign up with that company, but Sir Guy was a little reluctant at the time. After he returned to Broadway for another play he finally succumbed to the movie people's persuasive offers to make his screen debut. His first role was in "The Story of Temple Drake" which starred Miriam Hopkins.

Some of his more important roles were in: EAGLE AND THE HAWK, CRADLE SONG, WITCHING HOUR, DOUBLE DOOR, LIVES OF A BENGAL LANCER, ALEXANDRIA FAREWELL, THE GENERAL DIED AT DAWN.

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FRED STONE
(Paramount Player)

Fred Stone made his entrance into show business standing on his head -- on a tightwire. He was born in Valmont, Colorado August 19th, 1873. His father was a teamster on a large cattle ranch. When Fred was eight years old he and his brother found they were pretty efficient at tumbling.

One day a carnival came to town with a tight wire walker as the main attraction. For more than a year Fred practiced the same things he had seen the circus man do. Only he went one better, Fred learned how to stand on his head on a rope. Later he changed to wire.

The following year, the carnival came back to town. The town boys waited until the wire walker did his act, then they lifted Fred to their shoulders and carried him to the platform. He started to do his tricks. Standing on his head was a better trick than the man had done, and the nine-year-old boy was signed by the carnival.

His father consented to the deal and from then until 1890 Stone was with the wagon circus. His first year away from the carnivals found him, with his brother, in a one-night stand stock company. In 1895 he played stock in Galveston, Texas. A minstrel show came to town with a comedian named Dave Montgomery. He invited Stone to join his show. And from then until Montgomery died in 1917, the team of Montgomery and Stone was an international by-word.

Their most outstanding hit was in "The Wizard of Oz". It opened in Chicago in June 1902 and ran continuously there and in New York for more than four years.

Stone's three daughters, Dorothy, Paula and Carol all have become famous on the Broadway stage.

Fred Stone only recently tried the movies and the fans took him to their hearts immediately. His role in Alice Adams (RKO) was a stand-out and "Trail of the Lonesome Pine" definitely carved him an important niche in Hollywood. His most recent role was in "My American Wife" for Paramount.

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GLADYS SWARTHOUT
(Paramount Player)

The observation, "she's a genuine gift to the screen," when applied to Gladys Swarthout, is truer than usual. She was born on Christmas Day. In her appearances with the Metropolitan Opera Company she has humbled forever the tradition of plump and antedated prima donnas by being young, slim, modish and beautiful. She has been featured on outstanding radio programs for the past few years.

Her vocal studies began when she was 12. At 13 she was giving a recital in her home town of Deep Water, Missouri, and failed to negotiate a high note in a difficult aria. To the astonishment of everybody, she turned to her teacher and demanded that they start over. On the second attempt, Gladys sang the high note magnificently.

Members of a wealthy Kansas City family who happened to be present offered to finance the little Swarthout girl's musical education, after the recital was over. Their aid was accepted for several years and repaid by Miss Swarthout early in her professional career.

That childhood incident was typical of her determination and her dissatisfaction with anything short of perfection. She sacrificed her childish curls and adopted a hair-dress that made her look at least 18 in order to obtain an appointment as soloist in a Kansas City church.

Later, she went on to study at the Bush Conservatory in Chicago. While there she was extremely active professionally. She sang in fashionable suburban churches and in the city's larger theatres.

Her acceptance of a proposal that she appear once with the Minneapolis Symphony orchestra seemed like a doubtful venture to her, but the critical reception accorded her singing of the Max Bruch "Ave Maria" from "The Cross of Fire", brought concert offers from everywhere.

Miss Swarthout had not thought seriously of essaying opera, but friends prevailed upon her to seek an audition with the Chicago Civic Opera Company. Without knowing one complete role, she obtained an audition and was accepted.

She devoted the Summer of 1924 to study, learned 21 roles, and gave 50 performances -- more than any other member of the company -- during the season of 1924-25.

After a Summer in Europe and three seasons with the Ravinia Opera Company in this country, she sought an audition with the Metropolitan for the season of 1929-30, and appeared in 56 performances, again topping all her associate artists in the total number of appearances.

She achieved world notice because of the audience acclaim she received when, with only two days notice and without a rehearsal, she sang one of the most difficult roles in the mezzo soprano repertoire, that of Adalgisa, before a crowd of 12,000 in the Cleveland Public Hall.

She has been with the Metropolitan Opera Company for six seasons and gives as many as sixty concerts during intervals between her opera and radio engagements.

She is fond of golfing, riding, motoring, dancing, superintending her own household, and going to the theatre.

In private life Gladys Swarthout is Mrs. Frank Chapman, her husband being distinguished as an operatic and concert baritone. They met in an opera house in Florence, Italy, and later in New York, where each attended the other's operatic debut. The following year they sang in a joint recital and the next year they were married.

Dark of complexion, and with dark brown hair, Miss Swarthout stands five feet three and one-half inches. She signed a Paramount contract in 1935 and has appeared in "Rule of the Rancho", "Give Us This Night" with Kiepusa and "Champagne Waltz" with Fred MacMurray.

Standing nervously with a group of 500 young hopefuls, Akim Tamiroff, the son of a wealthy Bakou oil man, read some dialogue for Richard Boleslavski, a teacher in the Moscow Art Theatre School and was one of the fortunate four to be enrolled in the school. He graduated three years later into the Moscow Art Theatre, which was the greatest honor possible to any one in the pre-revolutionary Russia.

He was three years with the Art Theatre, then came to America in 1923 when the Russian group came for a series of plays, among them Chekhoff's "Cherry Orchard", and "Three Sisters" and Gorky's "At the Bottom".

At the expiration of this tour, Tamiroff severed his association with the Art Theatre group when it sailed for Russia and remained to take a leading comedy role in Balieff's "Chauve Souris", which he played for three years.

This finished, he was invited by the Theater Guild in New York -- the American equivalent of the Art Theatre -- to play one of the leading roles in "Miracle at Verdun". Later he was in Gilbert Miller's "Candle Light", and Al Jolson's "Wonderbar", which found him in Los Angeles and Hollywood in 1932.

Film directors were quick to utilize his services. He played in some 30-odd pictures in rapid succession but his first real bid for movie fan attention came when he played the small but outstanding role of the Emir in "Lives of a Bengal Lancer".

At that time he was offered a contract by Paramount, but deferred the matter. His next for the same company was "Paris in Spring" and the conclusion came a second invitation to join the player roster at this studio. He accepted this time. Tamiroff recently finished his most important role up to date, that of the General in "The General Died At Dawn" which starred Gary Cooper and Madeleine Carroll.

During the dull season of 1932 Tamiroff conducted the American Academy of Stage Make-up in New York City and among his pupils were Katherine Hepburn and Jean Muir, now important members of the screen colony.

Tamiroff's more recent roles were in: BIG BROADCAST OF 1936, WOMANTRAP, DESIRE, ANTHONY ADVERSE (W.B.).

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COLIN TAPLEY
(Paramount Player)

Honors and attendant excitement are now new to this husky young man from "down under" who was given a contract in November, 1933 as result of his performance as one of the 30 contestants in "Search for Beauty". He was born in Dunedin, New Zealand and educated at Christchurch, New Zealand.

His background includes athletic prowess, the inheritance of a shipping business, a parachute leap from a crashing speed plane and an assortment of varied adventures.

His father, mayor of Dunedin and owner of a shipping business, was decorated by the King for aid he gave the first Byrd polar expedition, and upon Byrd's return young Tapley was taken as his guest to New York and later presented in the White House.

Trekking to England to see friends, Tapley joined the Royal Air Service. After two years of flying he narrowly missed a spectacular death when, at Lincolnshire, while flying 140 miles an hour in a pursuit plane, a wing crumpled. He bailed out at low altitude but escaped with a few broken bones.

Short of cash and reluctant to ask his father for aid, Tapley shipped as a deck hand for New Zealand. Learning by radio that his father and friends were to meet the ship, he prevailed upon the captain to let him don respectable clothes and stand at the rail with the passengers as the ship docked, to save his father embarrassment. His father, however, learned of the deception later on.

Colin had already determined to try films when he won one of the 30 roles in Paramount's contest for potential stars in "Search for Beauty". He is one of the few who made good after the picture was finished.

Tapley carries an "ace in the hole" which will always aid him in getting a job. It reads, "Excellent Discharge -- Able Bodied Seaman -- British Merchant Marine."

Some of his recent pictures are: LIVES OF A BENGAL LANCER, CRUSADES, LAST OUTPOST, PETER IBBETSON, EARLY TO BED.

NORMAN TAUROG
(Paramount Director)

Norman Taurog was born in Chicago, February 23. His mother's enthusiastic interest in the stage brought Taurog before the footlights when he was nine years old.

Until he was sixteen, Taurog played children's roles in many successful plays, among them "The Good Little Devil" with Mary Pickford. When this stage play was filmed by Biograph, with Mary Pickford in the leading part, Taurog was drafted from the footlights to the screen.

Taurog's venture into screen work was a permanent thing. He worked for the Imp Company in New York City with Edith Roberts and Florence Lawrence, as a juvenile lead.

Directing finally overshadowed Taurog's interest in acting and he accepted a position as assistant director with the Imp Comedy Company. Later he was sent to California for the L.R.O. Comedy Company. He was soon directing for the Sunshine Comedies, shorts for Fox, co-directing with Jack White, and later directed all Larry Semon's productions for a period of three years.

As a director for the Educational Films, he worked with Lloyd Hamilton, Lupino Lane and the Mermaid Comedies.

He finally broke from the comedy field when he megaphoned for George Jessel in "Lucky Bo." and also made "Troupers Three" and several others along those same lines.

Norman has been under contract to direct for Paramount for the past few years and among his best known successes are: SKIPPY, HUCKELBERRY FINN, THE PHANTOM PRESIDENT, BEDTIME STORY, BIG BROADCAST OF 1936, RHYTHM ON THE RANGE...

Taurog won the directorial award of merit given in 1931 by the Academy of Motion Picture Arts and Sciences for the production of "Skippy" which starred little Jackie Cooper...who, by the way, is his nephew.

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KENT TAYLOR
(Paramount Player)

Born on a ranch, six miles from Nashua, Iowa, Kent Taylor spent the first seven years of his life on his father's cattle lands. At 7, his family moved to the "city," the latter being Nashua, a weaving town of 1200.

His ambition was to act, but that was hard in a small town where one's friends were the audience, ready to howl with joy at the least mistake. But Kent managed to finish his high school career with a successful performance in the senior play.

Shortly after graduation, his family moved to Waterloo, Iowa, a larger town. There Taylor began his business career as a window trimmer but the work failed to interest him. Six months later he was a shipping clerk until a new boss arrived and fired him. From this job he carried cement, then tended gas burners in a nut and bolt factory - a toil that lasted up to the time his family moved to Los Angeles some five years ago. Next, he went into business with his father, organizing an awning company. He proved a good salesman and one of his friends was a "bit" actress who kept urging him to try the movies.

She finally persuaded him to see Director Henry King who gave him a singing part. After rehearsing strenuously, the director finally decided to cut out the song part and he returned to sell awnings. But the urge to act had set in and when Henry King started another picture he was given another part. Small parts kept coming and going until he was asked to play opposite an actress in a test, which resulted in not only getting the actress a job but Taylor a contract with Paramount.

He is six feet tall, weighs 165 pounds, and has dark, wavy hair and brown eyes. His more recent pictures are: DEATH TAKES A HOLIDAY, MRS. WIGGS OF THE CABBAGE PATCH, WITHOUT REGRET, SKY PARADE, FLORIDA SPECIAL.

KING VIDOR
(Paramount Producer-Director)

King Vidor was born in Galveston, Texas. He had his schooling in that city and at the Peacock Military School in San Antonio and Towe Institute in Maryland. After leaving school he lived in Houston until 1915.

He entered creative work by writing stories for magazines and motion pictures. He doesn't remember any acceptances. His next venture was in the production and direction of motion pictures in Houston. This hardy exploit resulted in three short films. He took them to New York and sold them.

King returned to Houston and several semi-dramatic, semi-commercial films. Then came his decision to make the movies his career and with it came the decision to trek to Hollywood. He had married Florence Arto in 1915 and she wanted to be a movie star. She and her husband paid their expenses on their trip to Hollywood by making a travel film for the Ford Motor Co. en-route. They arrived in San Francisco with 20 cents between them, sold the car and with the profits took a boat to Los Angeles.

King Vidor, some time before, had met an attractive miss named Corrine Griffith back in Texas, and helped her get a job in pictures by writing rapturous letters about her to the Vitagraph Co. Miss Griffith, who by now had worked her way up, helped Mrs. Vidor get a job. King sold some stories to Vitagraph and worked as extra in between times at various studios. Universal later took him on as a script clerk at \$12.50 a week, and Mrs. Vidor obtained a contract with Universal which guaranteed her at least two days' work a week at \$10 a day.

An offer of \$40 a week for King's services as a scenario writer at Universal finally came along and was accepted. It was while serving in this capacity that he met Judge Willis Brown, writer of boys' stories, who helped him to secure a chance to direct. He has been directing ever since.

For nine years Vidor directed pictures for M-G-M, including John Gilbert's first starring vehicle and five other Gilbert successes. "The Big

"Parade" - which ran for two years at one theatre in New York and is supposed to have earned more money than any other picture ever made -- "The Crowd," "Street Scene," "Cynara," "Her Wedding Night," "Our Daily Bread" and "So Red the Rose" are among his well rememoered pictures.

Under contract to Paramount since he directed Margaret Sullivan in "So Red the Rose" Vidor was the ideal man for the job of directing "The Texas Rangers," being a native Texan and knowing his story perfectly. Incidentally, Vidor did a great deal of writing on the picture himself.

He is brunette and pale. He smiles easily. His humor is always near the surface and he is without a trace of affectation. He always gives the impression of being ment lly relaxed and alert. He lives in Beverly Hills, invests in California real estate and producing oil wells; plays tennis regularly with his friend, Charles Chaplin; likes to sail his boats; sings and plays guitar; is interested in modern art, of which he has a small collection, and in modern music, his favorite composers being Stravinsky, Ravel, DeFalla and Scriabine.

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VIRGINIA WEIDLER
(Seven-Year-Old Paramount Contract Player)

Daughter of a former famous German grand opera star and a noted architect, Virginia Weidler, Paramount's 7-year-old "infant prodigy", is a native daughter of Hollywood, born on March 21, 1927. Her mother is Mrs. Margaret Weidler and her father, Alfred Weidler, onetime city architect for Hamburg, Germany.

Her parents were married in Berlin, 1917, when the father was in the German Army engineering corps. After the World War, the father's job as city architect brought him a large salary but the value of the mark was so low that it was difficult to buy food, so he decided to emigrate to America.

A friend, Jacques Peters, an architect also, who since built Bullock's Wilshire and other big stores in Los Angeles, suggested that Weidler come to Hollywood and he did, with his family, first working in an architect's office and then doing miniatures of houses for Ruth Roland, Harold Lloyd and Mack Bennett.

Eventually little Virginia was born and that made six children in the Weidler family -- and all started working in motion pictures.

Little Virginia's first part came when she was two years old with John Barrymore in "Moby Dick". She refused to take off her dress when the script demanded it and her mother vowed never to take the child to a studio again.

But when Virginia became six, a director saw her and cast her as Constance Bennett's niece in "After Tonight", because the child could speak German, French and English. After this, Francis Lederer chose her for the part of the little girl in his stage presentation "Autumn Crocus", also because she could talk German.

She also was given parts in "Long Lost Father" with John Barrymore and "Starboul Quest" with Myrna Loy.

When Norman Taurog was casting "Mrs. Wiggs of the Cabbage Patch", he heard of Virginia and gave her a screen test. She was immediately signed as "Europena".

And her work in that picture brought her a long-term contract, signed in October, 1934.

Very enthusiastic about the child's natural ability to portray emotions in her little face, Paramount has now cast her in major roles.

Virginia has dark brown hair, which she always wears in two long braids, brown eyes, is only 46 inches tall and weighs but 49 pounds.

She lives with her five brothers and sisters -- Sylvia, 15, Verena, 13, Werther, 12, Wolfgang, 11, George, 8 -- in the Hollywood Hills where they have their own little theater in their back-yard and where they write, act in and direct their own plays.

Her pictures:

MRS. WIGGS OF THE CABBAGE PATCH
LADDIE (RKO)
PETER ISLETSO!
FRECKLES (RKO)
TIMOTHY'S QUEST
GIRL OF THE OLIVES

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Mae West was born in Brooklyn, New York, on August 17.

Her father, the late Jack West, was a prominent featherweight fighter in the days of John L. Sullivan and Corbett. Her mother was French, born in Paris. Both are now dead.

As a child, Mae displayed unmistakable talent as an entertainer. When she was five, she made numerous public appearances at church and club socials, doing child imitations of Eva Tanguay, the vaudeville idol of the day.

A year later, she joined Hal Clarendon's stock company at the old Gotham Theatre, in the Bushwick section of her native city. For six years she played child characters -- Little Lord Fauntleroy, Little Eva in "Uncle Tom's Cabin," the girl in "Ten Nights in a Bar Room" who pleads "Father, dear father, come home with me, now," Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," and little Willie in "East Lynne."

She studied dancing with Ned Wayburn, and was in burlesque, musical comedy and vaudeville.

In burlesque she was known as "The Baby Vamp."

In vaudeville she originated the shimmy dance, although Bee Palmer and Gilda Gray were credited with this sinuous achievement. She gave imitations of George M. Cohan and the late Eddie Foy in vaudeville.

She was featured in Wayburn's musical "Demi-tasse Revue," and "The Runic World."

She co-featured with Ed Wynn in "Solitaire." That was in 1919.

A five-year career in vaudeville followed.

Then Miss West wrote, staged, produced and starred in "Sex". The play, considered extremely daring at that time, was a great success and ran for more than a year. She followed this with "Pleasure Man," and then with "Diamond Lil," one of the greatest theatrical hits of the past decade.

The next Mae West play, "The Constant Sinner," produced during the nation's depression days, did not match the popularity of "Diamond Lil," but

further helped to establish its star as a dramatic actress of rare versatility.

In the spring of 1932 Miss West finally accepted a screen offer. She came to Hollywood for Paramount and was assigned to play a featured role in "Night After Night" with George Raft, Constance Cummings and Alison Skipworth preceding her in the billing.

Miss West asked permission to write her own dialogue with the result that she was acclaimed as the hit of the film.

Paramount received so many enthusiastic reports about audience reactions to Miss West that it decided to star her in her next film, "She Done Him Wrong."

This picture was the greatest box-office success of the year. It was a bracing tonic for the depressed motion picture exhibitors and it immediately stamped Miss West as the great new star of the screen.

Miss West has never married.

She lives simply in an apartment in Hollywood a half a mile from the studio.

She has a sister, Beverly West, a vaudeville actress, and a brother, Jack West, Jr., who also has been in vaudeville but now is in the film business in Hollywood. Her sister married Vladimir Faikoff in January, 1934.

Miss West is five feet, four inches tall and weighs 126 pounds. Her hair is platinum blonde and her eyes are violet.

Her Paramount pictures are:

NIGHT AFTER NIGHT
SHE DONE HIM WRONG
I'M NO ANGEL
BELLE OF THE NINETIES
GOIN' TO TOWN
KLONDIKE ANNIE

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ELEANORE WHITNEY
(Paramount Player)

Eleanore Whitney, a 10-year-old girl, danced until she was out of breath in Bill Robinson's dressing room while that famous negro dancer rested after a performance in a vaudeville theatre in Cleveland, Ohio.

He smiled his genial smile, patted her on the head, and said: "Yes, little girl, I'll teach you what I know about dancing."

That was the start of a career which eventually led Miss Whitney, when she had become a grown young lady of exactly 5 feet and no inches, to a contract with Paramount in August of 1935.

Eleanore was born in Cleveland and went to the public schools there except on the afternoons Bill Robinson was in town.

Robinson was impressed by her ability and will-to-win, and, after he had given her several lessons on his periodic visits to Cleveland, sent her a telegram from New York. He told her he had a month between engagements, and could give her lessons everyday. Eleanore and her mother immediately went to New York. After the month was up they returned to Cleveland.

Robinson's manager took an interest in Eleanore's ambition and ability and suggested that she get in touch with his wife, Rae Samuels, well known vaudeville artist. Eleanore did and Miss Samuels liked Eleanore so much she took her in the act.

Then followed personal appearances with Rudy Vallee, Jack Benny and other radio and stage personalities.

She was tested in New York City for a part in a Paramount picture, and while the role was not given to her, the studio was so favorably impressed that it placed her under contract.

Eleanore's birthday is April 12; she wears size $3\frac{1}{2}$ shoe, and weighs 98 pounds. She supplements her dancing with singing - and since she has been in Hollywood has become quite an actress. In her second picture role in "Timothy's Quest" she played a straight role without any dancing at all - proving that she can really act. Her pictures to date are: MILLIONS IN THE AIR, TIMOTHY'S QUEST, and THREE CHEERS FOR LOVE.

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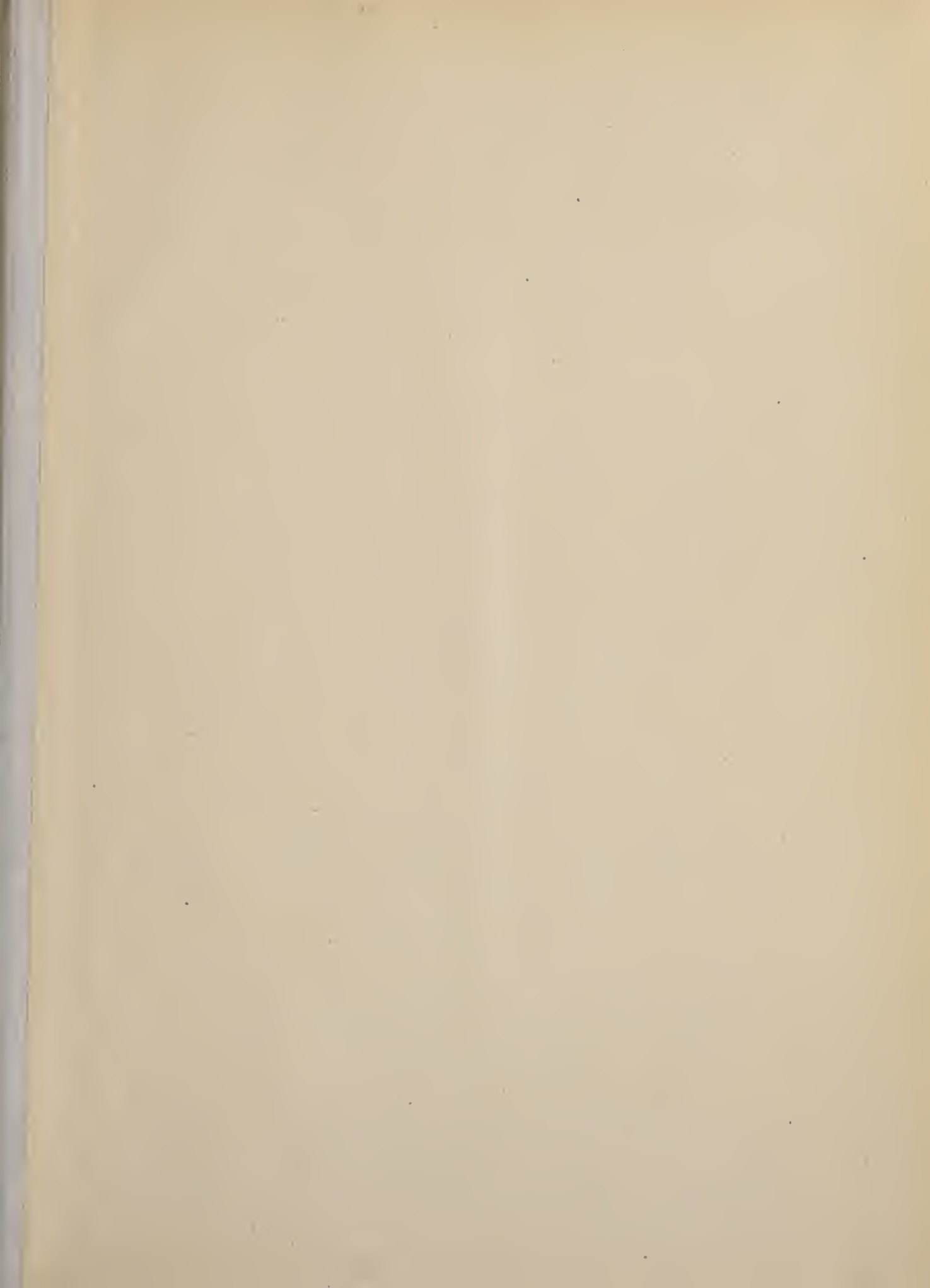
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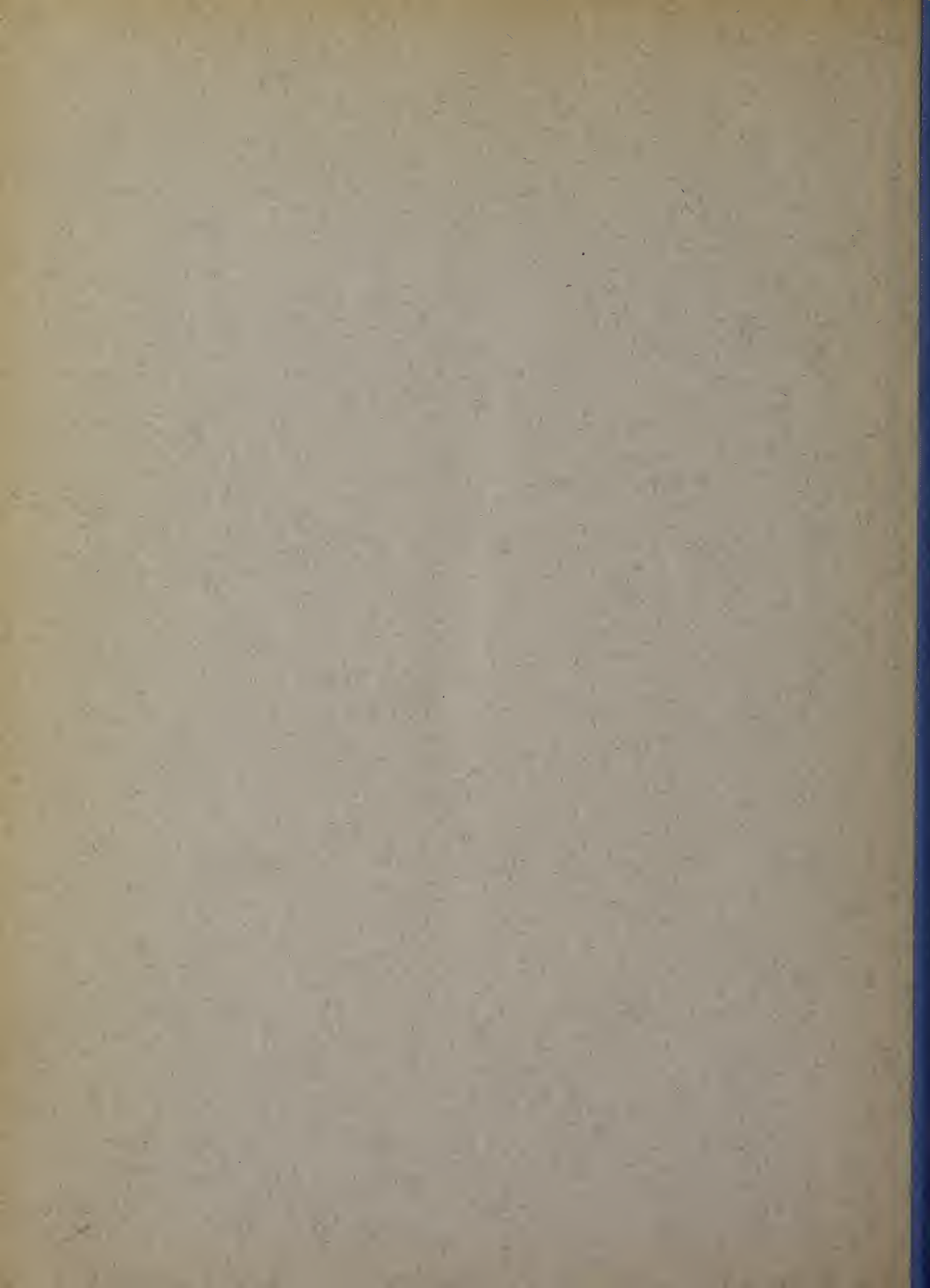
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